UC-NRLF
B 4 440 596

NOVELLO'S

MUSIC PRIMERS AND EDUCATIONAL SERIES

HARMONY FOR SCHOOLS

BY

F. E. Gladstone

No. 76.

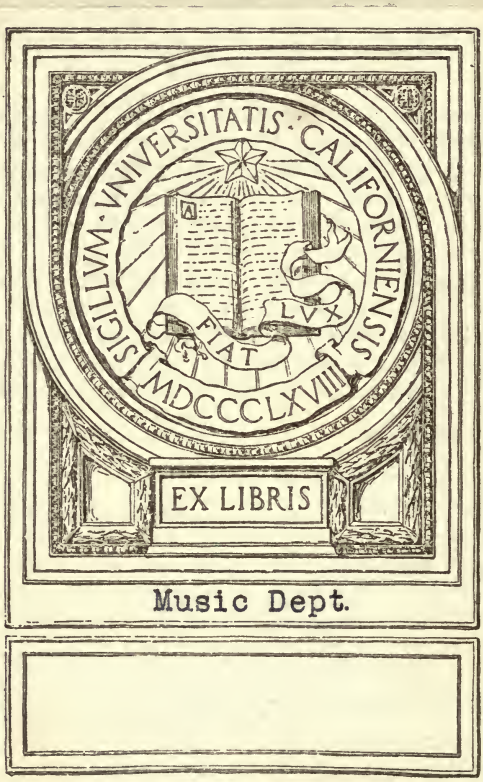
Price 3/-

PROGRESSIVE STUDIES

FOR THE PIANOFORTE

EDITED, ARRANGED IN GROUPS, AND THE FINGERING REVISED AND SUPPLEMENTED

BY



THIS Co… the various elements o… *que*, and to provide stu… overcoming the differen… ncountered. With this v… oups, those in each gr… and having reference to… ater part of the Studies… e standard works of th… these are included nu… at practica… utility, have…

1. FIVE-FIN… .. .. Part 3
2. ,, ___ .. .. ,, 4
3. SCALES .. .. Part 1
4. ,, ___ .. .. ,, 2
5. BROKEN … .. .. Part 1
6. ,, ... ,, 2
7. ,, ...
8. ,, ... Part 1
9. ,, ___ REMOLO ,, 2
10. LEFT HA… ,, ,, 3
11. ,, ,, ... Part 1
12. ,, ,, ... ,, 2
13. ,, ___ ,, ... Part 1
14. ARPEGGI… .. .. ,, 2
15. ,, LODY.. Part 1
16. ,, ___ ,, ,, 2
17. VELOCIT… KIPS .. Part 1
18. ,, ,, .. ,, 2
19. ,, ... Part 1
20. ,, ... ,, 2
21. ,, ... ,, 5
22. ,, ... ,, 6
23. ,, ... ,, 7
24. FIGURES IN SEQUENCE Part 1
25. ,, ___ ,, ,, 2
26. BROKEN THIRDS, SIXTHS, AND OCTAVES .. .. Part 1
27. BROKEN THIRDS, SIXTHS, AND OCTAVES .. .. Part 2
28. SHAKES .. .. Part 1
29. ,, ... ,, 2
30. ,, ... ,, 3
31. DOUBLE NOTES .. .. Part 1
32. ,, ,, ... ,, 2
52. ,, ... ,, 2
53. EXERCISES FOR THE WEAKE… FINGERS. By J. A. O'NEILL.
54. WRISTSTUDIES (Handgelenksübungen). By ARNOLD KRUG.
55. EXERCISES FOR FACILITATING INDEPENDENCE OF THE FINGERS (Übungen für die Selbständigkeit der Finger). By ARNOLD KRUG.
56. PRELIMINARY STUDIES IN PLAYING POLYPHONIC MUSIC (Vorübungen für das polyphone Spiel). By ARNOLD KRUG.

FIFTY-SIX BOOKS, PRICE ONE SHILLING EACH.

LONDON: NOVELLO AND COMPANY, LIMITED.

SELECTED PIANOFORTE STUDIES

PROGRESSIVELY ARRANGED

BY

FRANKLIN TAYLOR.

EDITOR'S PREFACE.

THE present collection of Studies is designed to provide teachers with a short course of Pianoforte Technique adapted to the needs of the average pupil, the intention being to spare the teacher the labour of choosing a sufficiently varied selection from the large mass of material existing, and at the same time to ensure that the different departments of technique shall be undertaken in the order which experience has proved to be the most beneficial.

The Studies are grouped in two Sets, and are so arranged that the different Books in which they are contained may be taken in consecutive order, but pupils who are already further advanced than the elementary stage represented by Set I. may commence at once with Set II., which will be found to be complete in itself, and to illustrate all the essential elements of technique.

Where additional studies are desired, or studies on certain subjects which are not touched upon in this series, the larger collection, published under the title of "Progressive Studies" (from which the present examples have been selected), is of course available.

PRICE ONE SHILLING AND SIXPENCE EACH BOOK

SET I.

BOOK I.

	Op.	No.	Key.
CZERNY	599	18	C
,,	599	33	C
LOESCHHORN	181	17	G
CZERNY	139	15	C
,,	139	42	D
DUVERNOY	61	4	A min.
DUVERNOY	120	2	C
CZERNY	599	41	G
BERTINI	137	40	G min.
LOESCHHORN	181	29	G
BERTINI	29	1	C
CZERNY	139	70	C
BERTINI	100	15	G min.
CZERNY	599	85	D
LOESCHHORN	181	18	G
KÖHLER	256	2	C
CZERNY	636	5	D
BERTINI	100	21	G

BOOK II.

	Op.	No.	Key.
CZERNY	599	98	C
DUVERNOY	120	4	C
LEMOINE	37	16	G
CZERNY	599	92	C
,,	599	84	C
,,	849	14	A
,,	299	3	C
CZERNY	748	18	A min.
,,	718	9	E
LEMOINE	37	20	F
BERTINI	100	13	C
CZERNY	139	36	D
BERENS	88	24	G
CZERNY	821	18	G
CZERNY	821	58	A min.
TAYLOR	—	—	G
BERTINI	100	5	C
CZERNY	299	14	F
,,	849	11	G
,,	139	53	C
DUVERNOY	120	8	C

BOOK III.

	Op.	No.	Key.
CZERNY	636	21	C
,,	748	25	C
DUVERNOY	120	3	C
CZERNY	139	28	C
,,	636	23	D
BERTINI	137	29	G
CZERNY	849	20	F
CZERNY	821	33	E
,,	821	35	E
,,	849	8	C
BERTINI	29	20	B♭
,,	137	42	A min.
,,	29	2	C min.
HANDEL	Moderato (Fuga)		C
CZERNY	834	6	A
BERTINI	137	36	C
CZERNY	821	68	C min.
RINK	Andante		G
DUVERNOY	120	1	C

BOOK IV.

	Op.	No.	Key.
BERTINI	32	8	F
CZERNY	636	14	A min.
,,	636	7	C
BERTINI	29	12	E min.
CZERNY	849	30	C
BERTINI	29	22	C min.
CZERNY	748	16	E♭
BERTINI	32	1	G
CRAMER	—	23	A
CZERNY	299	24	D
CZERNY	748	23	C
BERTINI	137	45	C
CZERNY	636	13	C
,,	834	1	C

SET II.

BOOK I.

	Op.	No.	Key.
KÖHLER	173	21	E♭
CLEMENTI	Prel. et Et.		C
,,	Ditto		A min.
CZERNY	299	18	G
DUVERNOY	120	10	C
BERTINI	32	25	C
CZERNY	355	34	F
TAYLOR	—	—	E♭
CRAMER	—	43	C
TAYLOR	—	—	F
KÖHLER	173	17	C
CZERNY	718	17	C
CRAMER	—	18	D min.
BERTINI	29	18	C

BOOK II.

	Op.	No.	Key.
CZERNY	849	22	E
LOESCHHORN	52	28	C
CRAMER	—	13	A
RINK	Allegro maestoso		C
CZERNY	740	2	G
,,	748	10	B♭
CRAMER	—	21	G
CZERNY	748	19	A
CZERNY	834	13	A
,,	740	14	G min.
SCHMITT (J.)	301	—	C
BERTINI	134	10	A♭

BOOK III.

	Op.	No.	Key.
CZERNY	821	120	B♭
TAYLOR	—	—	G
CZERNY	335	3	C
,,	355	4	A♭
,,	834	25	E
CRAMER	—	41	E
CZERNY	834	12	G
CRAMER	—	16	F min.
CZERNY	355	32	A♭
,,	355	33	E♭
SCHMITT (J.)	301	12	F
CZERNY	139	19	F
,,	636	12	E♭
,,	740	10	C
,,	636	18	D♭
KALKBRENNER	169	20	C

BOOK IV.

	Op.	No.	Key.
SCHMITT (A.)	16	12	C
CLEMENTI	Gradus 65		F
CZERNY	355	18	C
STEIBELT	78	11	E♭
CZERNY	740	28	B min.
,,	335	7	B♭
DÖHLER	42	27	C♯ minor
TAYLOR	—	—	C
CLEMENTI	Gradus 68		A
BERENS	66	21	D
SCHMITT (A.)	16	56	B

LONDON: NOVELLO AND COMPANY, LIMITED.

FIRST STEPS AT THE PIANOFORTE

BY

FRANCESCO BERGER.

(No. 45. Novello and Company's Music Primers and Educational Series. Edited by Sir JOHN STAINER and Dr. C. HUBERT H. PARRY.)

PRICE TWO SHILLINGS AND SIXPENCE.

In Paper Boards, Three Shillings.

The *Daily Telegraph*, March 27, says:—"Mr. Francesco Berger has made a useful and therefore valuable contribution to Messrs. Novello's 'Music Primers and Educational Series' in the shape of a manual entitled 'First Steps at the Pianoforte.' Every point is conveyed in the simplest fashion, and every step taken with due care and deliberation, so as to be sure of the ground gained before going another pace ahead. Moreover, typographical devices are employed to force essential facts upon the child's attention. I think this is, on the whole, a very admirable book, calculated to help not only the pupil, but the teacher also."

The *Sunday Times*, October 13, says:—"It is more practical, more systematic, more simple for the beginner than any I have yet seen. The exercises and pieces specially prepared are excellent, and the explanation which accompanies every example is written in language that the youngest student may comprehend without further assistance from the teacher."

The *Musical Times*, September, says:—"Mr. Berger's book is distinctly the best introduction to the pianoforte at present extant."

EIGHTEEN LITTLE PIECES

FOR THE PIANOFORTE

COMPOSED BY

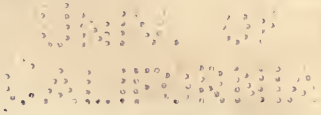
FRANCESCO BERGER.

(These Pieces were expressly written to be used in connection with the Author's Primer, "FIRST STEPS AT THE PIANOFORTE."

PRICE ONE SHILLING AND SIXPENCE NET.

LONDON: NOVELLO AND COMPANY, LIMITED.
NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

NOVELLO'S
MUSIC PRIMERS AND EDUCATIONAL SERIES.



A MANUAL OF HARMONY
FOR SCHOOLS

HERBERT CREIGHTON,
BIRSTALL.

BY

FRANCIS EDWARD GLADSTONE,
MUS. DOC., CANTAB.

PRICE TWO SHILLINGS AND SIXPENCE.
In Paper Boards, 3*s*.

LONDON: NOVELLO AND COMPANY, LIMITED.
NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Key to the Manual, price 1*s*. 6*d*.

MT 50
G 55
Music
dept.

UNIV. OF
CALIFORNIA

LONDON:
NOVELLO AND COMPANY, LIMITED.
PRINTERS.

Music Dept.

PREFACE.

THE main purposes of this book are (1) to set down clearly and methodically (so far as may be possible) the rules of Harmony, (2) to give the names, descriptions and treatments of the various Chords in general use, and (3) to emphasise some details of Part-writing which are commonly passed over too lightly, even by the best writers.

No new Theory is propounded; but it is hoped and believed that the results of the Author's observations, and long experience, may be helpful to others who teach, as well as to those who are taught.

Acquaintance with the Rudiments of Music is presupposed. Various trustworthy books dealing with Clefs, Keys, Modes, Intervals, &c., already exist.

Moreover the great improvement in the teaching of Music, which has taken place in this country during the last 50 years, makes it improbable that any one would think of undertaking the study of Harmony without some substantial equipment in respect of elementary knowledge.

Nevertheless, writers do not always agree as to the proper nomenclature of the various degrees of a Scale; and, therefore, a list of the technical terms employed in this book shall be given :—

The Key-note is the Tonic.
The Second degree is the Supertonic.
The Third degree is the Mediant.
The Fourth degree is the Subdominant.
The Fifth degree is the Dominant.
The Sixth degree is the Submediant.
The Seventh degree (when Major) is the Leading Note.

The Dominant is the Perfect Fifth *above* the Tonic, and the Mediant is nearly midway between the two, *counting upwards*.

The Subdominant is the Perfect Fifth *below* the Tonic, and the Submediant is nearly midway between the two, *counting downwards*.

The term Subdominant means the "Under Dominant"; not, as is too commonly supposed, the Note next under the Dominant. If the latter idea were correct, consistency would require that the Note next under the Mediant should be named the Submediant.

On the other hand it must be admitted that the term Supertonic *does* mean the Note next above the Tonic.

In order to avoid misunderstanding, it should be added that very rare Chords and peculiar treatments of Chords are not discussed in this book. For instance, the use of the Augmented Sixth placed upon the Minor Supertonic of a scale is left to the consideration of more advanced students than those to whom the Author's remarks are addressed.

601371

CONTENTS.

	PAGE
INTRODUCTION	5
CHAPTER I.—Common Chords in the Major Mode	7
CHAPTER II.—Common Chords in the Minor Mode	16
CHAPTER III.—The Common Chord upon the Mediant of a Major scale	21
CHAPTER IV.—Chords of the Sixth in the Major Mode	23
CHAPTER V.—Chords of the Sixth in the Minor Mode	30
CHAPTER VI.—The Chord of the Sixth and Fourth	37
CHAPTER VII.—The Chord of the Dominant Seventh	44
CHAPTER VIII.—The Inversions of the Chord of the Dominant Seventh	50
CHAPTER IX.—Other Diatonic Chords of the Seventh, and the Chord of the Added Sixth	58
CHAPTER X.—Tonal Sequences	64
CHAPTER XI.—Unfigured Basses	68
CHAPTER XII.—Suspensions	73
CHAPTER XIII.—The Dominant Major Ninth, and the Chord of the Leading Seventh	81
CHAPTER XIV.—The Dominant Minor Ninth, and the Chord of the Diminished Seventh upon the Leading Note	86
CHAPTER XV.—Modulation to Related Keys	90
CHAPTER XVI.—Cadences	94
CHAPTER XVII.—The Chords of the Dominant Minor and Major Thirteenth	98
CHAPTER XVIII.—The Harmonization of Simple Melodies	105
CHAPTER XIX.—Chromatic Triads	116
CHAPTER XX.—Some Chromatic Discords	122
CHAPTER XXI.—Special Supertonic Discords	126
CHAPTER XXII.—The French, German, and Italian Sixths	133
CHAPTER XXIII.—Tonic Discords	138
CHAPTER XXIV.—Prohibited and Permissible Fifths	142
CHAPTER XXV.—Modulating Sequences	144
CHAPTER XXVI.—The Pedal Point, or *Point d'Orgue*	148
CHAPTER XXVII.—Exceptional Resolutions of Diatonic Discords ...	152
CHAPTER XXVIII.—Chromatic Modulation	154
CHAPTER XXIX.—Compound Modulation	156
CHAPTER XXX.—Enharmonic Modulation...	158
CHAPTER XXXI.—Passing Notes, Auxiliary Notes, and the *Appoggiatura*	164
CHAPTER XXXII.—The Harmonization of Florid Melodies	171

A MANUAL OF HARMONY FOR SCHOOLS.

INTRODUCTION.

HARMONY results from combining sounds of different pitch in accordance with well regulated principles.

A combination of three or four sounds forms what is called a Chord.

Harmony may be either Consonant or Dissonant.

Consonant Chords, or Concords, are such as give contentment to the musical sense when they are heard alone.

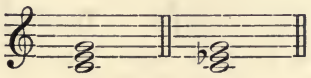
Dissonant Chords, or Discords, are those which leave the cultured listener dissatisfied, until some other Chord follows.

In ordinary practice, exercises in Harmony are written as if for Four voices, *i.e.*, Bass, Tenor, Alto and Treble, and the rules to be followed are those governing Vocal music.

The reasons, for this limitation of resources, are: (1) that it is good for the student to keep within moderate bounds in regard to compass, and (2) that, to be forbidden to write progressions which might present difficulties to singers, is valuable discipline.

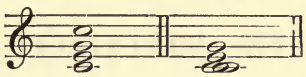
The basis of Harmony is the Common Chord.

The term is usually employed when speaking of a Chord consisting of a given note sounding together with a Third, which may be either Major or Minor, and a Fifth, which must be Perfect, above it. Here are examples:—



The former of these contains a Major Third above the lowest note, and is described as a Major Common Chord (or Triad); the latter, which contains a Minor Third above the lowest note, is called a Minor Common Chord (or Triad).

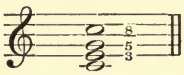
When a Common Chord is written in Four-part Harmony, it is usual to add the Octave above the lowest note, or occasionally to sound that note with the Tenor and Bass Parts in unison, *e.g.* :—



Either of these is called "doubling the Bass."

The lowest note of any Chord is to be regarded as the Bass of the Harmony, whatever Clef is employed, and all intervals must be reckoned from that note upwards.

Thus Middle C is the Bass of the following Chord :—

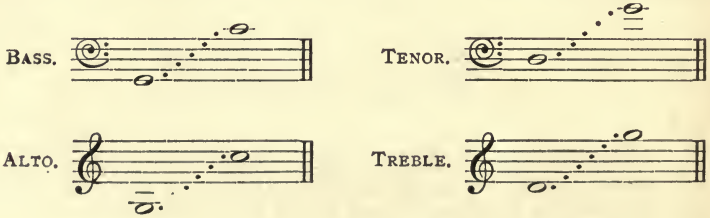


and the intervals which it contains are a Major Third, a Perfect Fifth and an Octave.

For the present it will be sufficient if the student employs what is called "Short Score," by which is meant that the Bass and Tenor parts are both written on the lower stave, and that the Alto and Treble are both written on the higher stave. But, in order to make the Part-writing clear, the Tenor and Treble voices should have the stems pointing upwards, while the other two should have the stems pointing downwards, thus :—

Individual voices have various ranges; but, in Choral writing, the Parts should be kept within an average compass.

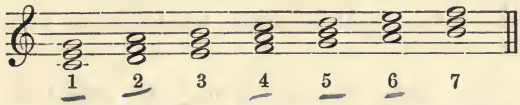
The Exercises given in this book will not, as a rule, require a compass wider than the following :—



CHAPTER I.

Common Chords in the Major Mode.

As a Major Diatonic scale contains seven sounds, it might be supposed that every degree of the scale could become the Bass of a Common Chord. That this is not the fact will be seen when the following illustration is examined:—



All the foregoing Chords are correctly described by the term "Triad," by which is meant the simultaneous sounding with any given note of a Third and a Fifth above it. But, while six of these Triads are also Common Chords, the last (No. 7) is a "Diminished Triad," because the Fifth above B is not Perfect but Diminished.

The chief Triads of a key are those formed upon the Tonic, the Dominant and the Subdominant. In a Major key these are all Major Common Chords. The remaining Common Chords are Minor.

Now it is an important fact that, in ordinary practice, only five of these Chords are used: the two remaining Triads are, however, employed under special circumstances to be referred to in later Chapters.

The only Common Chords which will be dealt with just at present, are those upon the Tonic, the Dominant, the Subdominant, the Submediant and the Supertonic.

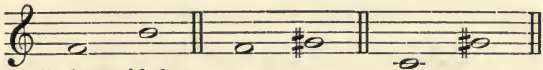
The Principal Rules of Part-writing.

Students of Harmony have to consider not only the character and effect of a single Chord, but also the result produced when one Chord is preceded or followed by another. In fact, it is necessary that Harmony should be read both *perpendicularly* and *horizontally*. Moreover, attention should be directed not merely to the movements of combined voices, but also to the behaviour of each individual Part.

With regard to the latter, three rules will for the present suffice:—

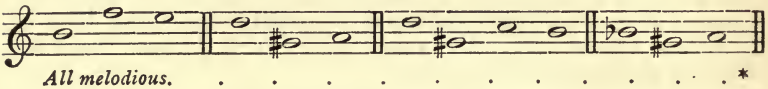
Rule I.—When the Common Chord upon the Dominant is followed, either by that upon the Tonic, or by that upon the Submediant, the Leading Note should rise to the Keynote.

Rule II.—No Part should proceed by an Augmented interval, *e.g.*:—



To be avoided. . . . . . .

Rule III.—A Part *may* proceed by a Diminished interval, provided that the note which immediately follows is contained *within* that interval, *e.g.*:—

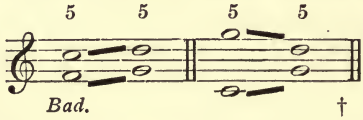


All melodious. . . . . . *

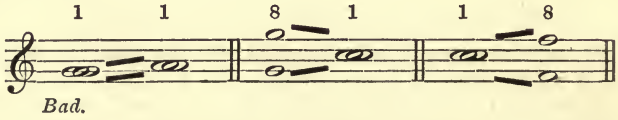
When voices move simultaneously, the following precepts must be observed:—

Rule IV.—The same two Parts may not together form the interval of an Octave in successive Chords, *e.g.*:—

Rule V.—The same two Parts may not together form the interval of a Perfect Fifth in successive Chords, *e.g.*:—

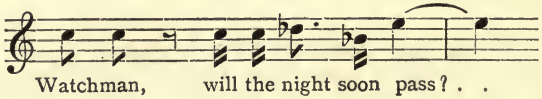


Rule VI.—The same two Parts may not proceed, either in Unison with one another, or from Unison to Octave, or Octave to Unison, *e.g.*:—



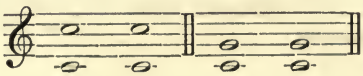
---

* These are the rules relating to Choral Music. Great Composers have used Augmented intervals for special purposes, even in vocal passages. Nothing, for example, could more perfectly express the tone of anxious inquiry in which the Tenor Soloist in the "Lobgesang" (Mendelssohn) cries out:—

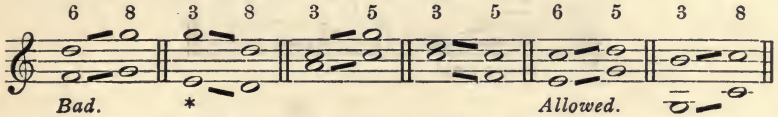


than the leap of an Augmented Fourth. But then, a judicious composer may require from an accomplished singer more than he would expect from the average chorister.

† Nevertheless any two Parts may repeat the *same* Octave or Fifth, thus:—



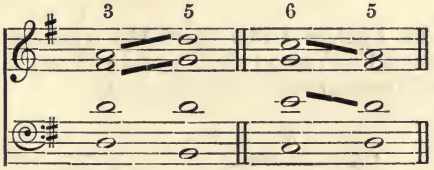
Rule VII.—No two Parts should approach an Octave or a Perfect Fifth, either by ascending together, or by descending together, from any other interval, unless the upper Part proceeds by step of a Second while the lower Part leaps, *e.g.* :—



Progressions such as these are named "Hidden Octaves" and "Hidden Fifths."

An exception to the foregoing rule may be made when the interval of the Fifth is not formed between the *extreme* Parts, *i.e.*, the highest and the lowest.

It is then sufficient if *either* voice moves by the step of a Second, thus :—

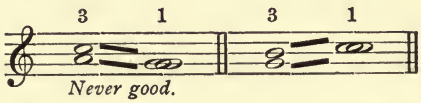


A further exception may be admitted when *no change of Harmony* occurs. In such a case, a Fifth may be approached by a leap in any two Parts, provided that *all* the voices do not proceed in the same direction, *e.g.* :—

But Hidden Octaves and Hidden Fifths must never be written simultaneously, *e.g.* :—

* Compound intervals are not taken into consideration in Consonant Harmony. The Tenth and the Third are, for practical purposes, the same thing.

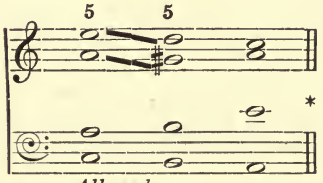
Rule VIII.—The Unison should not be approached from any interval by the movement of two Parts in the same direction, *e.g.*:—



Never good.

To this rule it may be added that the overlapping of parts is generally to be avoided. Such progressions as the following are at best ungraceful:—

Rule IX.—The Perfect Fifth upon the Tonic *may* be followed by the Diminished Fifth upon the Leading Note, unless the lower of the Two Parts concerned is the Bass, *e.g.*:—



Allowed.

Rule X.—When two sounds, which are a Chromatic Semitone apart, are heard in successive Chords, they must appear in the same Voice, otherwise what is called "False Relation" occurs, *e.g.*:—

Bad. *Good.*

---

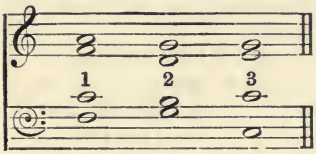
* But it must not be supposed that *every* succession of Fifths, in which one of the two is diminished, can be permitted. Much confusion of thought exists in regard to this point. Various progressions from Fifth to Fifth (one being diminished) will be considered as occasions arise.

Similar, Contrary, and Oblique Motion.

When voices proceed in Harmony with one another, three kinds of movement are possible.

The Parts may move in the same direction; this is Similar Motion: or in opposite directions; this is Contrary Motion: or, again, one Part may remain stationary while others pursue their course; this is Oblique Motion.

The subjoined illustration will exemplify these distinctions:—



When Chord 1 is succeeded by Chord 2, the Treble, Alto and Tenor Parts proceed in Similar Motion, while the Bass Part proceeds in Contrary Motion. But, when Chord 3 follows Chord 2, the Bass, Alto and Tenor voices all move while the Treble remains stationary, thus producing Oblique Motion.

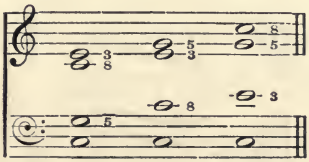
Contrary Motion and Oblique Motion are to be preferred, and Similar Motion in all the voices at the same moment is generally to be avoided.

Various Positions of Chords.

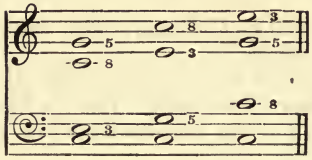
Four-part Harmony may be written in either "Close" or "Extended" positions.

A Close position results from writing the Treble, Alto and Tenor voices as near to one another as possible. An Extended position is one in which the Parts just referred to are more widely separated.

Here is the Common Chord of C Major in three Close positions:—



Here is the same Chord in three Extended positions :—



To choose wisely between the two demands experience ; full directions will therefore be given in the earliest exercises provided for students of this book.

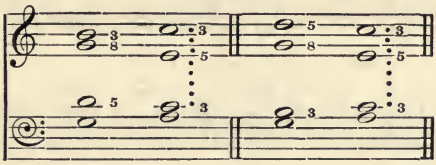
A wide gap between the Bass and Tenor voices does not cause a bad effect ; but no interval wider than an Octave should occur between the Tenor and Alto, or between the Alto and Treble Parts.

When the same sound forms a portion of two different Chords, it is often, though not always, best to let it remain stationary, *e.g.* :—

It happens not infrequently, however, that two Chords which are heard in succession contain no note in common. In such a case much care in Part-writing is needful. The ordinary practice, under these circumstances, is to move *all* the upper voices in a direction contrary to that of the Bass, thus :—

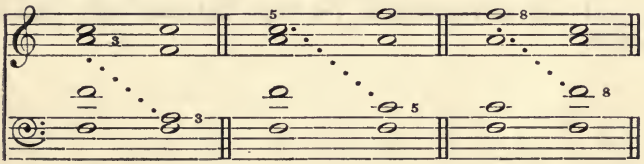
Neglect of this rule leads to grave faults, like the following :—

When, however, the Common Chord upon the Dominant of a key is followed by that upon the Submediant, the proper progression of the Leading Note necessitates Similar Motion with the Bass in one of the Parts; and the consequences of this are (1) that the second Chord contains no Octave above the Bass note, and (2) that its Third is doubled, *e.g.*:—

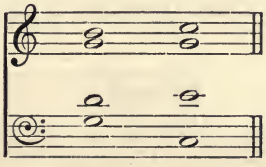


Special attention should be directed to this point.

It is not necessary that harmonic progressions should cause the appearance of a new Chord at every step. There is nothing unusual in the repetition of a Chord, either in the same, or in a fresh position. In the latter event, however, care must be exercised in order to prevent any weakening of the Harmony. If one Part quits the Third, the Fifth, or the Octave, another should take its place, *e.g.*:—



A well-written exercise should end with a Perfect Cadence, *i.e.*, a progression from Dominant Harmony to Tonic Harmony. But this is not all. In order to give an impression of finality, the *top* Part should move from either the Leading Note or the Supertonic to the Tonic. In the former case, the ending is simple, *e.g.*:—



Here the Octave in the Dominant Chord remains to become the Fifth in the Tonic Chord.

In the latter case, the final Chord cannot be made complete. The proper progression of the Leading Note prevents the

simultaneous appearance of the Fifth and the Third, and a choice must be made between the two. The following illustrations will show this:—

In examples *a* and *c* the Third is wanting.

In examples *b* and *d* the Fifth is wanting.

The omission of the Fifth is to be preferred: the Third should always form part of the concluding Chord. It should be noticed that, under these circumstances, the Bass is not merely doubled but *trebled*.

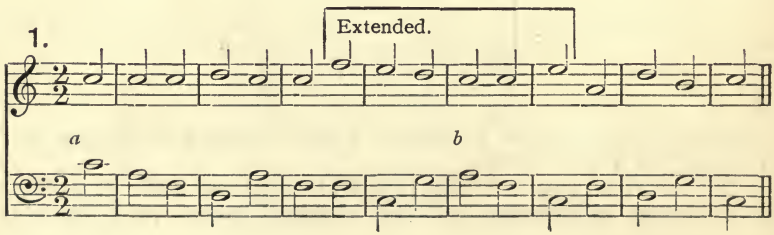
In working out the exercises contained in this book, it will be neither necessary nor desirable to cross the Parts.

The Tenor should always be placed between the Bass and the Alto, and the Alto should be kept between the Tenor and the Treble.

Exercises on Common Chords in the Major Mode.

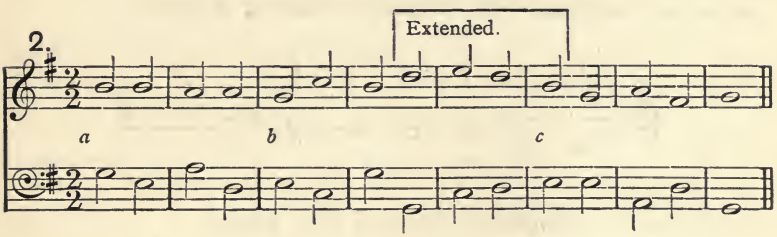
Add Alto and Tenor Parts to those given.

When Extended Harmony is advisable, it is indicated by a bracket (enclosing the word "Extended") placed over the Treble Part. At other times Close Harmony is intended.



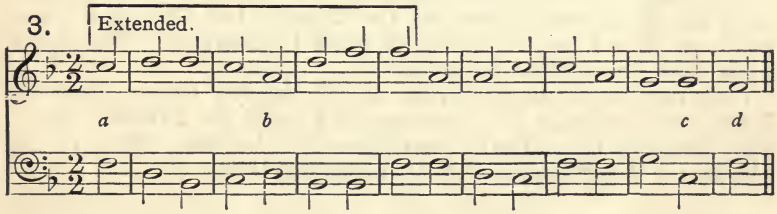
Notes on Exercise No. 1.

a. The Treble Part has the Octave above the Bass. The Harmony must be completed by the addition of a Third and a Fifth.
b. Double the Third.



Notes on Exercise No. 2.

a. The Treble Part has the Third above the Bass. The Harmony must be completed by the addition of a Fifth and an Octave.
b. Double the Third.
c. Double the Third.



Notes on Exercise No. 3.

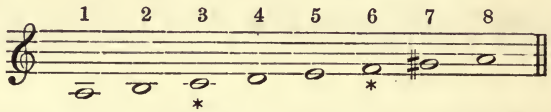
a. The Treble Part has the Fifth above the Bass. The Harmony must be completed by the addition of a Third and an Octave.
b. Double the Third.
c. The Leading Note should rise to the Tonic; and, therefore, the Final Chord must be written without a Fifth.
d. When two voices meet in unison, a double stem is used thus:—; or, if both notes are of the value of a Semibreve, two are placed either side by side, or overlapping, thus:—.

CHAPTER II.

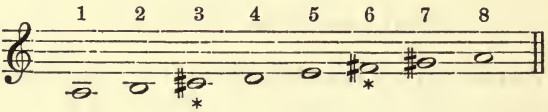
Common Chords in the Minor Mode.

The scale from which the Common Chords of a Minor key are derived is that known as the Harmonic form, *i.e.*, the scale of Harmony.

Here, for instance, is the Harmonic scale of A Minor:—



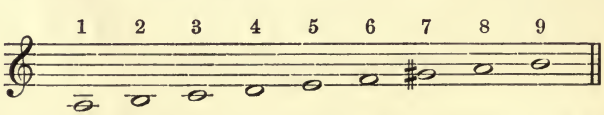
Let this scale be compared with that of A Major:—



The First, Second, Fourth, Fifth and Seventh degrees are alike in both; but the Third and Sixth degrees differ.

These differences are very important; because, not only do they alter the character of most of the Chords, but they also place additional obstacles in the way of good Part-writing. The latter point shall first receive attention.

Only one Augmented interval can be formed from a Diatonic Major scale, namely the Augmented Fourth (or Tritone) which lies between the Fourth and Seventh degrees. But, if the Harmonic Minor scale is slightly extended, thus:—



it will be seen that four Augmented intervals are contained within it, namely, (1) an Augmented Second between the Sixth and Seventh degrees, (2) an Augmented Fourth between the Fourth and Seventh degrees, (3) another Augmented Fourth between the Sixth and Ninth degrees, and (4) an Augmented Fifth between the Mediant and the Leading Note. The danger of offending against Rule II., Chapter I., is therefore greatly increased.

The changes in the character of the Chords must also be carefully considered.

The only Common Chord in which both Modes exactly agree is that upon the Dominant.

The Common Chords upon the Tonic and Subdominant differ. In Major keys both are Major. In Minor keys both are Minor.

The Common Chord upon the Submediant of a Major key is Minor. The Common Chord upon the Submediant of a Minor key is Major.

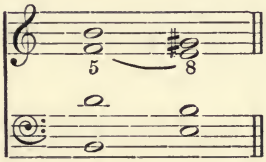
The Common Chord upon the Supertonic of a Major key is a Minor Triad. There is no such Chord in a Minor key. A Diminished Triad occupies that place. Nevertheless this Diminished Triad may be employed under conditions to be explained presently.

There is, then, *some* correspondence between the two Modes; inasmuch as Five Triads are available in each.

It is a well-established rule of Part-writing that, whenever a dissonant sound is contained in a Chord, the note which causes dissonance must receive special treatment.

The most common proceeding is to let the sound in question fall one degree in the scale when a new Chord makes its appearance: this is called "resolving the Discord." *

An illustration will make the matter plain:—



In this example, the dissonant Fifth (F) moves downward one degree to the Octave contained in the second Chord. The "Resolution" of the Discord is thereby effected.

The Submediant Triad.

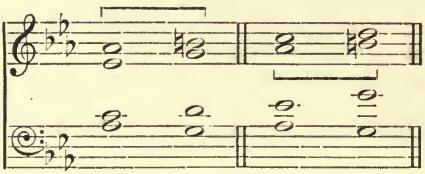
In Chapter I., it was pointed out that, whenever the Common Chord upon the Dominant of a Major key is followed by that upon the Submediant, the latter Chord should be written without an Octave, and that its Third must be doubled.

* Other methods of Resolution will be explained as the occasions arise.

Now, when the progression in question is reversed, there is no need for the omission of the Octave from either Chord, *e.g.* :—

Such is not the case, however, when the corresponding Chords are written in a Minor key.

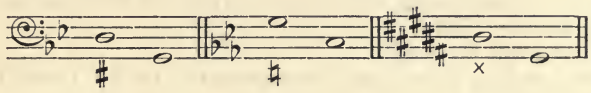
The following progressions are impossible; because, in both of them, A♭ is followed in the same Part by B♮, the interval between these sounds being an Augmented Second :—



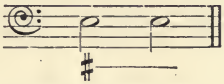
From this fact it follows that, in the Minor Mode, not only must the Third be doubled when the Submediant Triad *succeeds* that upon the Dominant, but also when it *precedes* it. Here are examples of the latter :—

Whenever the Common Chord upon the Dominant of a Minor key is written, it is necessary to place an Accidental Sharp, Natural, or Double Sharp before the Leading Note, because that note does not appear in the Key-signature, *e.g.* :—

And, when that Chord occurs in an Exercise, it is customary to place the needful Accidental under the Bass note, thus:—

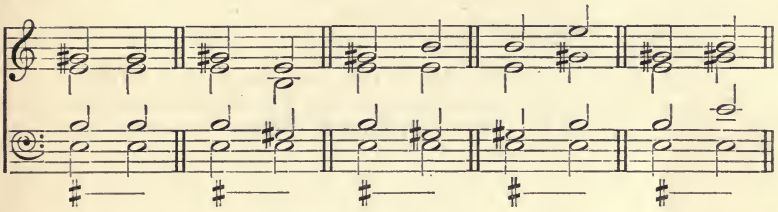


Again, the Dominant Triad may be required twice in succession In such a case, the Accidental will have a horizontal line written under it, thus:—



This is called a "line of continuation."

It must not be supposed, however, that the chromatically raised note necessarily remains in the same Part. It may, or may not do so. Either of the following examples would be a correct interpretation of the signs just given:—

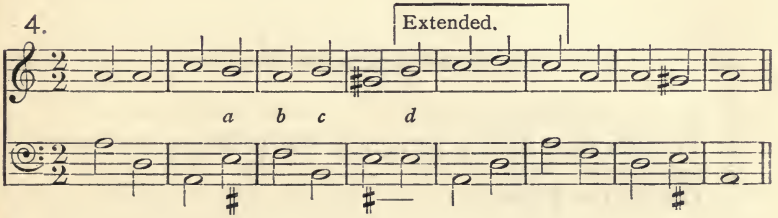


But it should be observed that, when the Leading Note is transferred from one Part to another, the Accidental must be repeated in the Score. A Sharp, Flat, or Natural, written before a note in one Part, has no influence over any other Part.

Exercises on Common Chords in the Minor Mode.

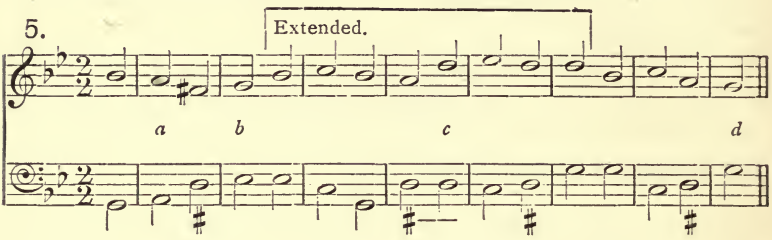
Add Alto and Tenor parts to those given.

4.



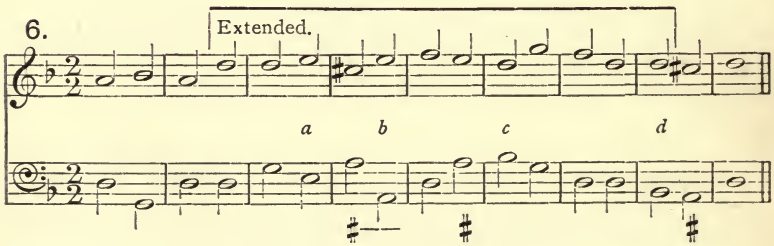
Notes on Exercise No. 4.

a. The Sharp under the Bass note refers to the Third in the Chord.
b. Double the Third.
c. Resolve the Discord.
d. The Leading Note must be transferred to the Tenor Part.



Notes on Exercise No. 5.

a. Resolve the Discord.
b. Double the Third.
c. Transfer the Leading Note from the Tenor to the Alto.
d. The Leading Note should rise to the Tonic ; and, therefore, the Final Chord must be written without a Fifth.



Notes on Exercise No. 6.

a. Resolve the Discord.
b. Transfer the Leading Note from the Treble to the Tenor.
c. Double the Third.
d. Double the Third.

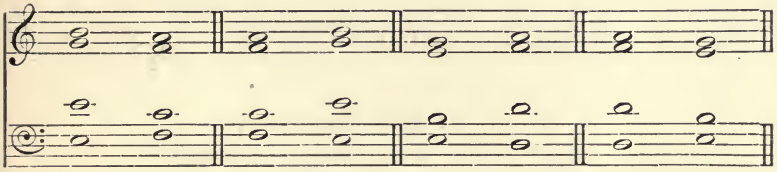
HERBERT CREIGHTON,
BIRSTALL.

CHAPTER III.

The Common Chord upon the Mediant of a Major Scale.

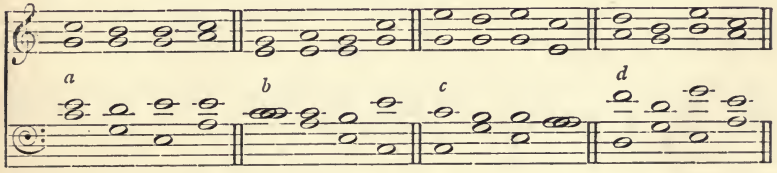
In Chapter I., it was said that the Common Chord having the Third degree of a Major scale for its Bass note is not so commonly employed as other Triads.

The reason for this statement will be evident when the following progressions are heard :—



All of these are undeniably harsh.

Nevertheless, if the Harmony in question is preceded and followed by Chords having some sound in common with it, the effect will be good. Here are examples :—



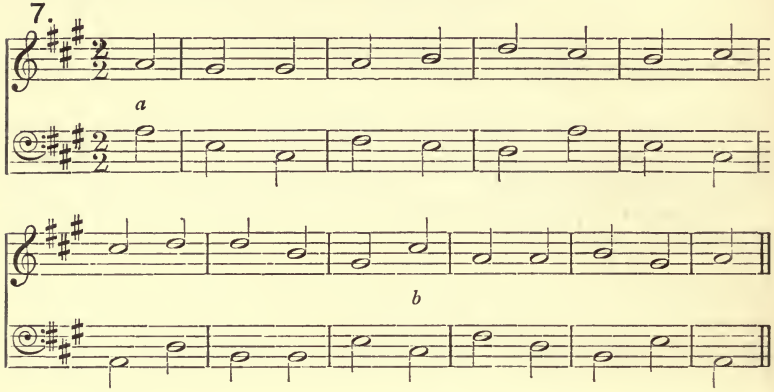
In each of these, the Chords which precede and follow the Minor Triad on E, contain at least one of the three sounds of which it is composed.

Let the foregoing examples be closely examined. It will then be observed, (1) that those sounds, which form connecting links between the Chords, are not necessarily repeated in the same Parts, (see examples *b*, *c* and *d*), and (2) that the Leading Note, when it is contained in the Mediant Triad, may either rise, fall, or leap.

EXERCISES ILLUSTRATING THE MANNER IN WHICH THE MINOR TRIAD UPON THE MEDIANT OF A MAJOR SCALE MAY BE EMPLOYED.

Add Alto and Tenor Parts to those given.

7.



NOTES ON EXERCISE No. 7.

a. A Close position should be maintained throughout.
b. Here the Leading Note may descend.

8.

NOTES ON EXERCISE No. 8.

a. Double the Third.
b. Double the Third.
c. Here the Leading Note may descend.
d. Here the Leading Note leaps.
e. Here the Leading Note may descend.

CHAPTER IV.

Chords of the Sixth in the Major Mode.

It is customary to speak of the lowest note in a Common Chord as the "Root"; *i.e.*, that sound from which the Harmony originates.

Thoughtful students will have noticed, already, that Chords may be written in various positions without undergoing any change of character.

But it is also possible to remove the Root of a Chord from the Bass Part and to place it in one of the other voices, without disturbing the Harmony. When this is done, the Chord is said to be "inverted."

If that note, which was originally the Third above the Bass, is itself placed in the Bass, the First Inversion of the Harmony is formed. When the note which was originally the Fifth becomes the Bass, the Second Inversion is produced. The latter will be dealt with in a subsequent Chapter.

Here is the First Inversion of the Chord of C Major:—

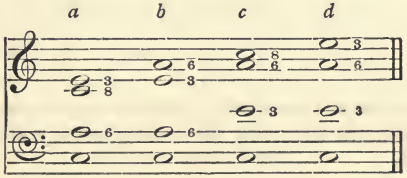
This is spoken of as a "Chord of the Sixth."

It should be observed that these rearrangements of the sounds cause important alterations in the intervals which are employed. Thus, what was originally the Fifth above the Bass becomes a Third; and that which, originally, was the Octave above the Bass becomes a Sixth.

The figure 6 placed under a Bass note is always understood to mean a Chord of the Sixth; *i.e.*, a Chord containing, not only a Sixth, but also a Third.

A Chord of the Sixth may be placed on any degree of a Major scale. Even the First Inversion of a Diminished Triad upon the Leading Note is admissible.

Chords of the Sixth can (like Common Chords) be written in various positions, *e.g.*:—



In this illustration, the First Inversion of the Common Chord of A Minor is written in four different positions.

Each should be carefully examined.

Examples *a* and *c* have the Bass doubled; example *b* has the Sixth doubled; example *d* has the Third doubled. All are possible; indeed, the only thing which is absolutely forbidden is the doubling of the Leading Note, if that sound happens to be contained in a Chord.

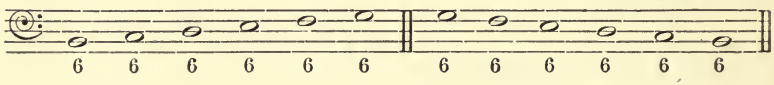
Nevertheless, circumstances may alter cases. For instance, it is advisable to double either the Sixth or the Third, rather than the Bass, when the First Inversion of a *Major* Triad is written.

Even when the First Inversion of a *Minor* Triad makes its appearance, it is generally better to avoid doubling the Bass, unless that note is the Subdominant of the scale. When this occurs the Bass may often be doubled with good effect. Again, when a Chord of the Sixth has the Supertonic for its Bass, the doubling of that note should always be preferred.

When a Chord of the Sixth is preceded and followed by one of the Common Chords in the key, the Part-writing is simple, and the precepts just enunciated are easily obeyed. The following example may be accepted in proof of this statement:—

But, when two, three, four or more Chords of the Sixth occur on successive degrees of the scale, the movements of the Parts become rather intricate. Indeed considerable care is needful in order to harmonize such passages as the following:—

C Major.

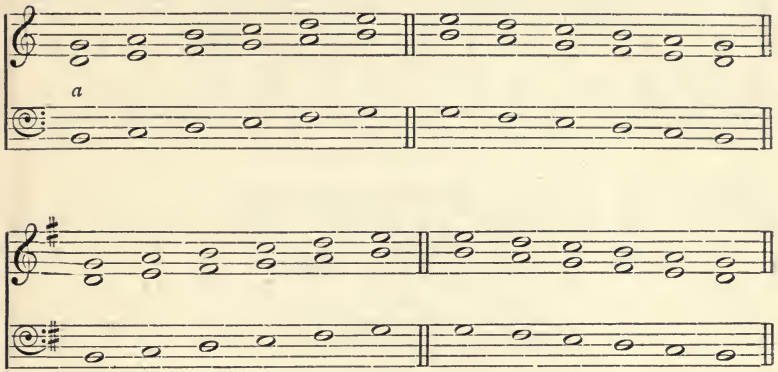


G Major.

Before any attempt to solve a problem is made, it is important that the difficulties in the way of a satisfactory solution should be well understood.

Let the foregoing progressions be harmonized, in Three Parts only, with an ascent or descent in the scale of every Part.

The result is either this :—



or this :—

In the illustrations marked *a* the upper Parts move in Fourths with one another ; and against such progressions no objection can be urged. But, in those illustrations marked *b*, a most unmusical series of Fifths causes glaring breaches of Rule V., Chapter I.

A useful rule may be deduced from a thoughtful inspection of the foregoing passages. Here it is :—Two upper Parts may move in Fourths with one another, provided that the Bass also moves.

Even now, however, the mere threshold of the difficulty is reached. The question which next arises is this :—What is to be done when Four-part Harmony is written ?

Some writers have suggested such evasions of the perplexity as the following :—

But such progressions as these will not bear critical examination. Similar Motion, in all the Parts at once, occurs again and again ; and, in consequence, Rule VII., Chapter I. is repeatedly disregarded.

A far better plan is to arrange the Voices in such a manner that one of them is always moving in an opposite direction to the others. In order to accomplish this successfully, the Tenor Part should be placed as near the Treble as possible in beginning to harmonize an ascending scale, and as close as possible to the Bass in commencing a descending passage.

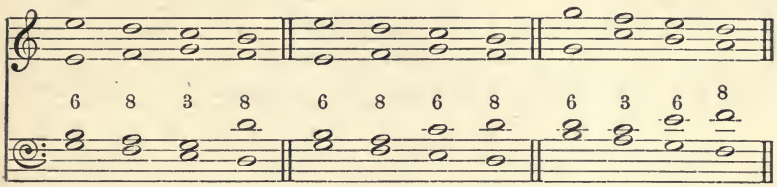
Instead of doubling alternately (1) the Third and the Octave, or (2) the Sixth and the Third, or (3) the Octave and the Sixth, it is possible to double the sounds in the following order :—Sixth, Third, and Octave in ascending ; and Octave, Third, and Sixth in descending, *e.g.* :—

By adopting this method Contrary Motion is secured, and purer Part-writing is the result. Particular attention should be directed to the fact that, in Example *a*, the Tenor is written high at first, so as to meet the Bass ; while, in Example *b*, the Tenor begins low, so as to move away from the Bass.

---

* In these and subsequent illustrations, the numbers refer to the interval which is doubled.

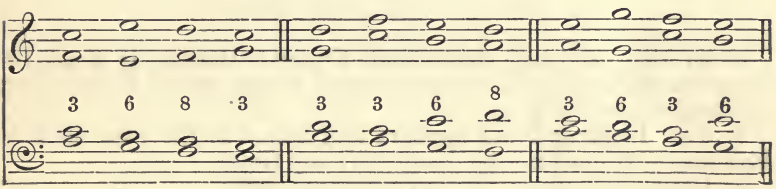
There is less difficulty when only two, three, or four Chords of the Sixth occur on successive degrees of the scale. In such cases, the doubling of the sounds need not follow any fixed order. All that is necessary is to guard against (1) the doubling of the Leading Note, and (2) neglect of Rule VII., Chapter I. The illustrations which are appended will elucidate these points :—



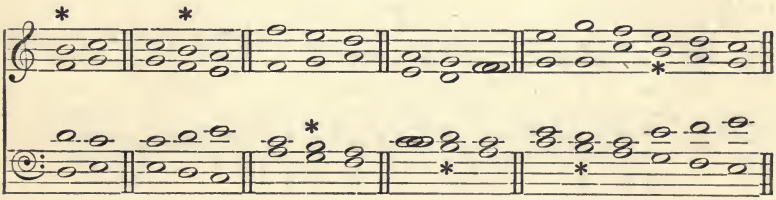
In all the recent examples, it will have been noticed that the Sixth above the Bass is kept in the Treble Part in every Chord.

This is generally the safest course.

Nevertheless, it is occasionally convenient to place the Third at the top of the Harmony in beginning a chain of Sixths, thus :—



It only remains to be added that, in a series of Chords of the Sixth, the Leading Note may either rise or fall. Here are examples :—



Exercises on Chords of the Sixth in the Major Mode.

Add Alto and Tenor Parts to those given.

9.

Notes on Exercise No. 9.

a. In this, and all subsequent Figured Basses, it must be understood that any Bass note, without a sign below it, is to be harmonized with a Triad.

b. The Leading Note appears four times in the Bass of this Exercise. It must not be doubled at any time.

c. Double the Bass; this is the Subdominant.

d. Begin this series of Chords of the Sixth with the Alto and Treble in unison, and with the Tenor a *tenth* above the Bass.

e. Begin this series of Chords of the Sixth with the Alto an Octave above the Bass, and the Tenor a Third above the Bass.

f. Double the Bass.

g. Double the Bass.

10.

Notes on Exercise No. 10.

a. Place the Tenor near the Bass, doubling the Third.

b. Double the Bass.

c. Here the Triad upon the Submediant follows that upon the Dominant. Remember the rule.

d. Place the Tenor near the Treble, and write the Alto in Unison with the Treble.

e. Double the Bass.

f. Here, again, is the Submediant Triad preceded by that upon the Dominant. Let the rule be kept in mind.

11.

Notes on Exercise No. 11.

a. Write the Alto an Octave below the Treble, and give the Third to the Tenor.

b. Double the Third, placing the Tenor and Alto an Octave apart. In the following Chord, double the Sixth, and remember that the third Chord in this Bar has the Subdominant for its Bass.

c. N.B.—This is the Submediant Triad.

d. Double the Third, placing the Tenor and Alto an Octave apart. The doubling will then proceed as follows:—Sixth, Octave, Third, Sixth.

e. Write the Treble and Alto in Unison, and continue the doubling as follows:—Third, Octave, Sixth.

f. Double the Bass, next the Sixth, and then the Third.

g. N.B.—This is the Submediant Triad.

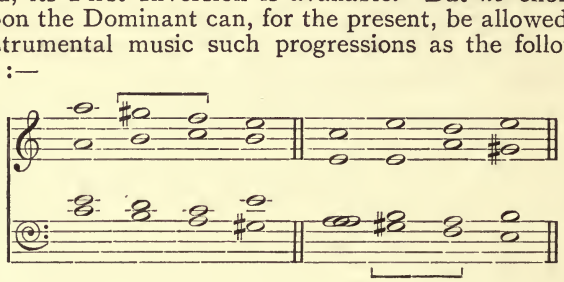
h. N.B.—The Bass note is the Subdominant.

CHAPTER V.

Chords of the Sixth in the Minor Mode.

All of the Triads which were made use of in Exercises 4, 5, and 6, can, by Inversion, become Chords of the Sixth; and, although the Diminished Triad upon the Leading Note cannot itself be employed, its First Inversion is available. But *no* chord of the Sixth upon the Dominant can, for the present, be allowed.*

In instrumental music such progressions as the following are welcome:—



In choral music, however, the movement by an Augmented Second is undesirable; and it is therefore better, when either the Treble or the Bass descends the scale from the Tonic to the Submediant, to employ the ancient form of the Minor Mode, thus:—

Nevertheless, the Chord of the Sixth upon the Supertonic may contain the Leading Note, without presenting any difficulty to singers, under such circumstances as these:—

* The Chord, formed by the combination of a Major Third with a Minor Sixth, is a special Discord, which will be explained in its proper place, in a later Chapter.

It should be observed that the Bass of the Chord under discussion is doubled, both at *a* and at *b*, in accordance with the practice recommended in Chapter IV.

The reasons for the preference given to that note are (1) that the Sixth above the Bass is the Leading Note, and (2) that the Third above the Bass is a Discord. Whether the note D is placed above or below the note G♯, the former is equally dissonant with the latter; in one position a Diminished Fifth is formed, in the other an Augmented Fourth appears.

In spite of these facts, however, the Third above the Supertonic is not infrequently doubled when the Bass descends one degree in the scale. But this is only permissible if both the voices concerned move by the step of a Second, *e.g.*:—

It will be seen that the Discord in question has more liberty than was permitted in the case of the Diminished Triad placed upon the Supertonic of a Minor key.

In regard to the latter a downward Resolution was insisted upon; and the same rule will apply to the First Inversion of the Supertonic Triad in all Minor keys.

Whenever this Chord is written, either the Bass or the Sixth should be doubled, *never the Discord.*

The Bass is generally the best note to select; although the exigencies of Part-writing may sometimes make the doubling of the Sixth preferable, *e.g.*:—

The former of these two illustrations avoids the excess of Similar Motion to be seen in the latter; but in both the Discord is resolved, *i.e.*, the note F falls to E.

Another exception to a general rule may be mentioned here.

A Chord of the Sixth placed upon the Tonic of a Minor key is the First Inversion of a *Major* Common Chord, and yet the Bass may be doubled with excellent effect, *e.g.*:—

An important question now claims attention:—When may a Perfect Fifth be preceded, or followed, by a Fifth which is Diminished?

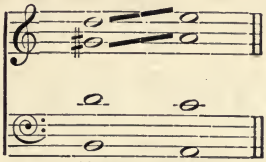
Let Rule IX., Chapter I., be read again. Then, let careful consideration be given to the facts that (1) there are two Diminished Triads in every Minor key, and (2) that, when the First Inversion of either of these is written with the Third at the top of the Harmony, the interval of a Diminished Fifth is formed between the Sixth and the Third above the Bass, *e.g.*:—

Now, it is sometimes supposed that, whenever two Fifths occur in succession, one being Perfect and the other Diminished, the result is satisfactory.

This cannot be admitted.

It is true that the Consecutive Fifths to be found in the following passage are allowed:—

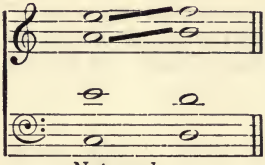
But, if the same Fifths are placed in reversed order, the progression is not free from reproach, *e.g.*:—



To be avoided.

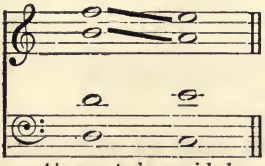
Some teachers have tried to dismiss the subject by saying that Consecutive Fifths may always be written if the *first* is Perfect and the *second* Diminished. But this is hasty generalization.

Here is a case in point:—



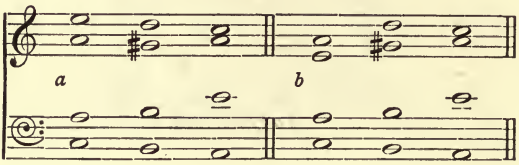
Not good.

These Fifths would be permitted if the statement just quoted were trustworthy. However, in the opinion of so eminent an authority as the late Sir John Goss, the effect produced by the movement from the Perfect Fifth upon the Tonic (of a Minor key) to the Diminished Fifth upon the Supertonic is bad; and few, indeed, of those who are qualified to form a judgment would contend that the downward movement from a Diminished Fifth to a Perfect Fifth is good, *e.g.*:—



Always to be avoided.

It will be necessary to return to this controversial point later; but, for the present, the student is advised to write no Consecutive Fifths but those mentioned in Rule IX., Chapter I. Even progressions of that kind may sometimes be improved, *e.g.*:—



Example *a* is not incorrect; but example *b* is better.

This Chapter shall be brought to a conclusion with a few more words concerning the Chord of the Sixth upon the Supertonic.

The Discord which is inseparable from this Harmony may rise or fall one degree in the scale according to circumstances. If the Bass rises, so does the Third. If the Bass falls, the Third falls also, *e.g.*:—

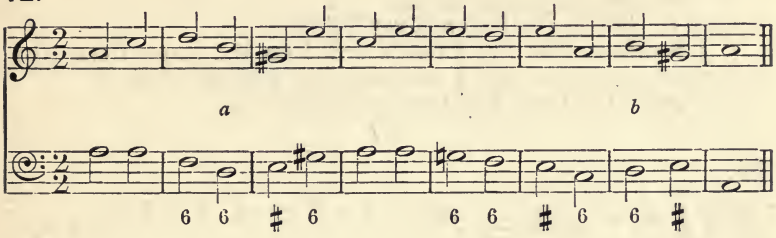
The following progressions cannot be commended:—

These last remarks must be remembered in all future dealings with this Chord, whether the key be Minor or Major.

Exercises on Chords of the Sixth in the Minor Mode.

Add Alto and Tenor Parts to those given

12.

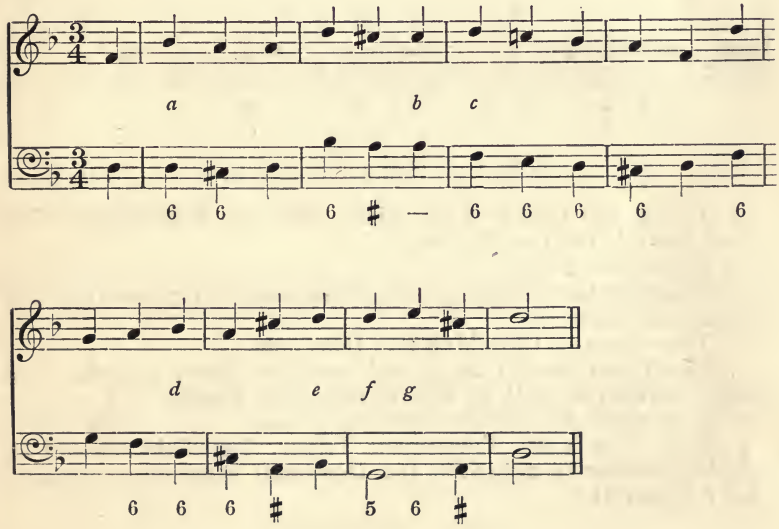


Notes on Exercise No. 12.

a. Double the Bass, and resolve the Discord.

b. Double the Bass, and resolve the Discord.

13.



Notes on Exercise No. 13.

a. The Bass may be doubled.

b. The line of continuation does not forbid a change of position.

c. Write the Alto an Octave below the Treble, and give the Third to the Tenor.

d. The Bass may be doubled.

e. N.B. This is the Submediant Triad.

f. 5 6 means that two Chords occur on the same Bass note; 5 represents a Triad, and 6 means a Chord of the Sixth.

g. Double the Bass, and resolve the Discord.

14.

Notes on Exercise No. 14.

a. This is the Chord of the Sixth upon the Supertonic. The raised Sixth is the Leading Note.

b. Double the Bass.

c. There are two Chords on this Bass note: 5 represents $\frac{5}{3}$, and 6 means, as usual, $\frac{6}{3}$.

d. There are two Chords on this Bass note.

e. The Tenor should be placed near the Bass, and the Alto should double the Sixth an Octave below the Treble.

f. Here it will be well to double the Sixth.

g. N.B. This is the Submediant Triad. The Third should be doubled in order to approach the Dominant Harmony correctly. (See Chapter II.)

CHAPTER VI.

The Chord of the Sixth and Fourth.

In all the Harmonies hitherto employed, the Interval of a Perfect Fourth has been regarded as a Consonance.

It presents a different aspect, however, when the Bass is concerned in its formation.

Let the Second Inversion of a Common Chord be compared with the First Inversion of the same Harmony. It will be at once perceived, by every intelligent listener, that the character of the Harmony has undergone a change. When a Chord of the Sixth and Fourth is heard, it cannot be said to "give contentment to the musical sense" * until some other Chord follows it, *e.g.*:—

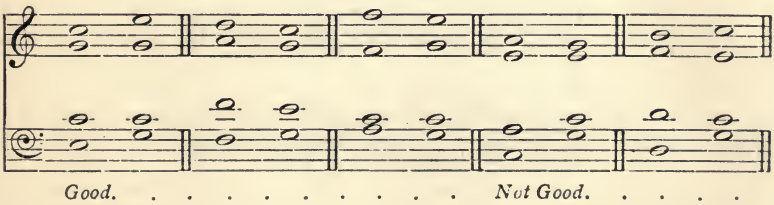
It must therefore be classed amongst the Discords, in spite of the fact that the Chord from which it is derived is a Concord.

Its movements are much more restricted than those of a Chord of the Sixth.

It cannot, with good effect, make its appearance either as the first or as the last Chord, in a passage of Harmony. It must be preceded and followed in conformity with certain rules; and it is, generally speaking, properly employed only when its Bass note is (*a*) the Dominant, (*b*) the Tonic, or (*c*) the Supertonic of the scale.

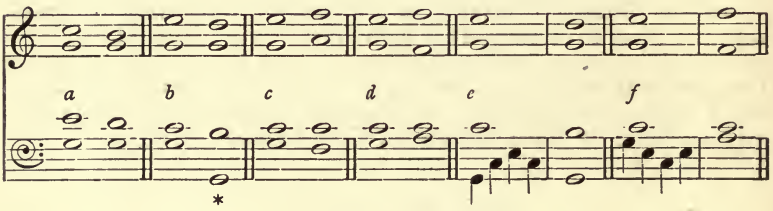
It is usual to double the Bass note when this Chord is written in Four-part Harmony, and, for the present, this will be the rule.

The Chord which precedes it may be the First Inversion of the *same* Triad; but it must not be the First Inversion of *another* Triad, unless the Bass of this moves upwards or downwards one degree in the scale, *e.g.*:—



* See Introductory Chapter.

The Chord of the Sixth and Fourth should be followed, either by another Chord upon the same Bass note (or its Octave), or by a Chord upon the Bass note next above or below; in other words, the Bass of the Second Inversion of a Common Chord may not leap. It may, however, be succeeded for a time by other forms of the same Harmony, provided that, *if these were struck out*, the ultimate progression would be correct. Here are examples:—

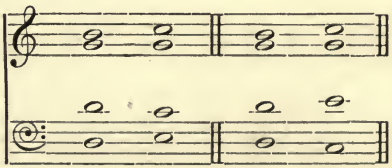


It is sometimes supposed that a mere leap in the Bass, from the Fifth above the Root to the Root itself, is sufficient to dispose of the Discord. This is a mistake. Among the foregoing illustrations, neither that marked *e*, nor that marked *f*, would have been satisfactory unless the Harmony which followed had, in the former case, the same note for its Bass that the Second Inversion had, and, in the latter case, a Bass note one degree higher in the scale.

If the recent examples are again examined, it will be seen that the Interval of the Fourth above the Bass either falls one degree or remains stationary. Both of these resolutions are satisfactory.

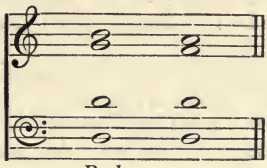
The Chord under consideration is usually placed upon either the Dominant or the Tonic of the scale.

Its less common employment with the Supertonic for its Bass, is only satisfactory if that note moves up or down, one degree, when a change of Harmony takes place, *e.g.*:—



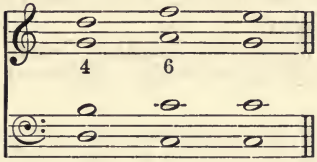
* The leap of an Octave is equivalent to the repetition of a note.

Unlike the other Second Inversions of Common Chords, this one cannot be followed by a Common Chord upon the same Bass note, *e.g.*:—



Bad.

It may, however, be followed by a Chord of the Sixth and Fourth upon the Tonic, in which case the Fourth above the Supertonic will *rise* to the Sixth above the Tonic, thus:—



This is the only way in which one Second Inversion of a Triad may be immediately succeeded by another.

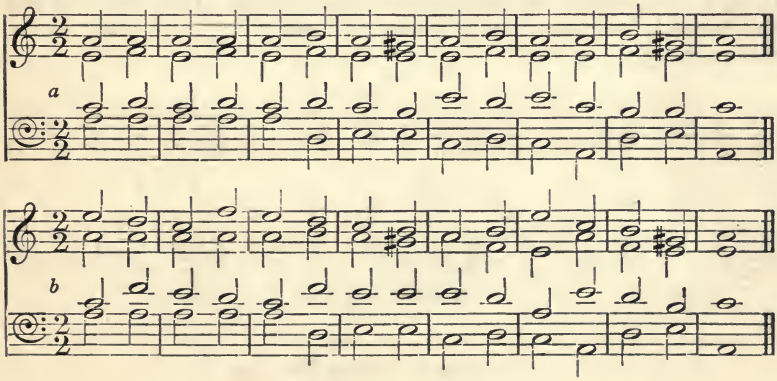
It will now be well for the student to attempt the addition of Three Parts (Tenor, Alto, and Treble) to a given Bass.

In future, therefore, some of the exercises will have only the Figured Bass provided.

Under these circumstances, care must be exercised in order to prevent monotony.

A constant reiteration of the same two or three sounds is not good in any Part. It is particularly undesirable in the top Part.

Two different ways of working an exercise may both be correct; and yet, the result may be very poor in one instance, and quite good in the other, *e.g.*:—



These illustrations should be thoughtfully compared.

That marked *a* does not offend against any rule of Part-writing; but the monotony to be observed in the Treble and Alto voices (and, in a lesser degree in the Tenor also) makes it a remarkably feeble specimen of Harmony.

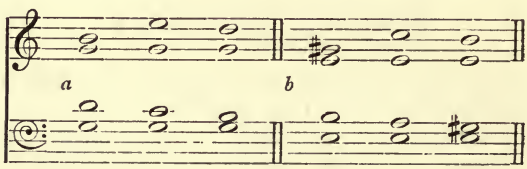
That marked *b*, however, which has precisely the same Bass, and in which the same Chords are used, is much more melodious: the inner Parts also move with less restraint.

Similar considerations should always be present to the student's mind.

It was stated in Chapter I. that, when the Dominant Triad is immediately followed by that upon the Tonic, the Leading Note should rise to the Keynote.

This does not necessarily hold good when the Tonic Harmony is in its Second Inversion.

An upward leap from the Leading Note to the Mediant is perfectly melodious and good under conditions such as these:—



Example *a* contains the leap of a Perfect Fourth in the Treble Part. Example *b* shows the leap of a Diminished Fourth; but the requirements of good Melody are satisfied by an immediate return to a note contained within that Interval.*

One further observation should be made with reference to the Chord of the Sixth and Fourth.

If this is followed by a Chord upon the same Bass note, the latter Chord should be upon an unaccented part of the Bar, unless the Second Inversion itself follows a Chord placed upon the same Bass note, *e.g.*:—

* Chapter I., Rule III.

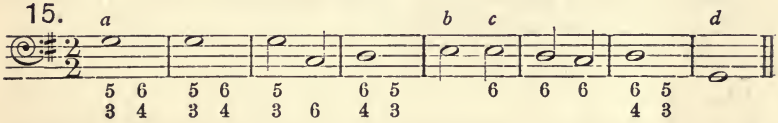
The manner in which Basses are figured will now demand careful attention, in order that the signs may be accurately interpreted.

For instance, an accidental Sharp, Flat, or Natural, placed before a numeral, will apply to the Interval indicated by that numeral; whereas, placed below a numeral it will refer to the Third above the Bass, *e.g.*:—$\frac{\sharp 6}{4}$ means a Chord of the Sixth and Fourth with the Interval of the Sixth chromatically raised; while $\frac{5}{\sharp}$ means that a Common Chord is to be written, with a Sharp placed before its Third.

Exercises on Chords of the Sixth and Fourth.

Add Treble, Alto, and Tenor Parts to the next two Basses.

In doing so, endeavour to make the top Part melodious. Also avoid, as much as possible, monotony in the Alto and Tenor Parts.



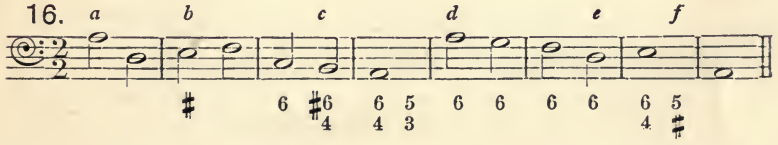
Notes on Exercise No. 15.

a. Begin with the Fifth above the Bass in the Treble Part.

b. Remember that this is the Submediant Triad.

c. Place the Alto and Tenor an Octave apart, doubling the Third.

d. End with a Perfect Cadence, placing the Keynote in the Treble Part. (*See* Chapter I.)



Notes on Exercise No. 16.

a. Begin with the Third above the Bass in the Treble Part.

b. Here is the Dominant Triad followed by Submediant Harmony.

c. This figuring indicates that the Sixth above the Bass must have a Sharp placed before it. It then becomes the Leading Note. This, together with the Fourth above the Bass, will rise one degree in the scale when the Parts proceed to the next Chord.

d. The Bass-note is the Tonic, and it may be doubled with good effect.

e. Resolve the Discord, but see that the upper voices move in *Fourths* (not Fifths) with one another. (*See* Chapter V.)

f. $\overset{5}{\sharp}$ means $\overset{8}{5}$ $\sharp 3$

Treble and Bass Parts are given for Exercises 17 and 18. Alto and Tenor Parts should be added.

17.

Notes on Exercise No. 17.

a. The Bass of the Chord, being the Subdominant, may be doubled with good effect.

b. The Submediant Triad is preceded by Dominant Harmony.

c. The Leading Note should rise to the Keynote, and the Fourth above the Supertonic should move to the Sixth above the Tonic.

d. When the change of position takes place, the Chord should still appear as a Sixth and Fourth, accompanied by an Octave.

18.

Notes on Exercise No. 18.

a. Resolve the Discord, but see that the Tenor and Alto form *Fourths* (not Fifths) with one another. (Chapter V.)

b. $\frac{5}{\sharp}$ means $\frac{8}{5}$ $\sharp 3$

c. The Fourth above the Supertonic should rise to the Sixth above the Tonic.

d. Resolve the Discord.

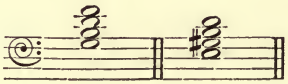
CHAPTER VII.

The Chord of the Dominant Seventh.

The Chords explained in previous chapters have all been obtained by combining three distinct sounds, and no more. The doubling of any note, either in the Unison or in the Octave, adds nothing new to the Harmony.

It is possible, however, to unite more sounds than three, and yet to produce an acceptable Chord. But, when this is done, the resulting Harmony is always a Discord.

The first important combination, of four distinct sounds, which claims attention, is produced by adding a Minor Seventh to the Dominant Triad of a key, *e.g.*:—



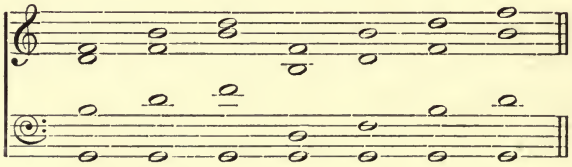
C major. A minor.

This is known as the Chord of the Dominant Seventh, or, for the sake of brevity, "the Dominant Seventh."

The reason for putting this Harmony before others is, that it is frequently employed in the formation of a Perfect Cadence; much more often, indeed, than the simple Dominant Triad.

Having four sounds, the Chord of the Dominant Seventh can be written with a considerable amount of variety as regards position.

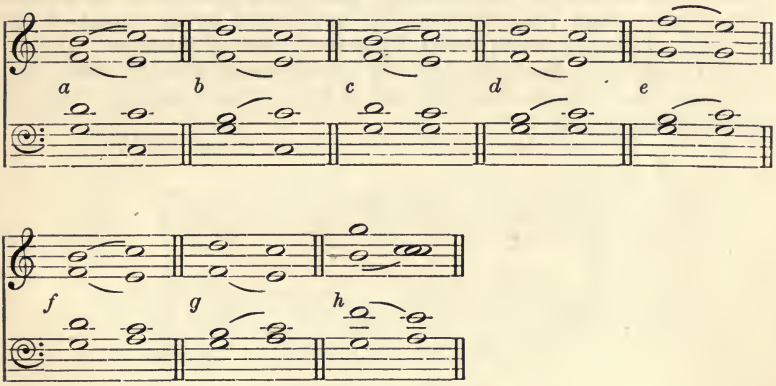
Here are illustrations of the fact:—



But, more than this, it is sometimes written with the Bass doubled, the Fifth being omitted, thus:—

The Chord of the Dominant Seventh may be succeeded by any one of three Chords; (1) the Tonic Triad, (2) the Second Inversion of the Tonic Triad, (3) the Submediant Triad.

The interval of the Seventh above the Bass is the dissonant note; and two things are required for its Resolution; (1) the Seventh must fall one degree in the scale (a Semitone in Major keys, a whole Tone in Minor keys), and (2) the Leading Note must rise to the Tonic, *e.g.*:—



The *First* Inversion of the Tonic Triad cannot immediately follow the Chord of the Dominant Seventh; because it is forbidden to proceed in any Part by Similar Motion, to that note (or its Octave) upon which a Discord is finding its Resolution, *e.g.*:—

Always Bad.

Particular attention should be directed to the fact that, when the Chord of the Dominant Seventh is resolved upon the Submediant Triad, the latter is written with its Third doubled.*

This will be the constant rule, whether Dominant Harmony appears in the form of a Triad, or in that of the Discord now under discussion.

---

* See recent examples, *f*, *g*, and *h*.

Here it may be well to add that it is never a fault to double the Third in writing the Submediant Triad, even when it is preceded by some other Harmony than that of the Dominant. The Interval in question, being the Keynote, may often be strengthened with advantage. On the other hand, the doubling of the Fifth above the Bass of *any* Triad, although not forbidden, is rarely necessary or desirable.

If the examples of correct Resolutions of the Chord of the Dominant Seventh, lately given, are again examined, it will be seen that, when this Harmony is succeeded by a Chord of the Sixth and Fourth, the Interval of the Fourth is sometimes doubled.* This is not uncommon under the circumstances mentioned; but the Sixth may be doubled instead, if, for any good reason, it should seem desirable, *e.g.*:—

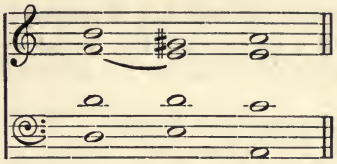
Hitherto Similar Motion in all the Parts at once has only been referred to with disapproval. An exception to the general rule must now be admitted. If the Chord of the Dominant Seventh has been immediately preceded by the Tonic Triad, no ill effect will result from moving all the Parts downwards, thus:—

It has been said that it is allowable to omit the Fifth in writing the Chord of the Dominant Seventh. At the Perfect Cadence, however, this should not be done, unless the preceding

---

* See recent examples *c* and *d*.

Chord is the First Inversion of the Diminished Triad upon the Supertonic of a Minor key. In that case, the proper Resolution of the Discord necessitates the omission of the Fifth, *e.g.*:—



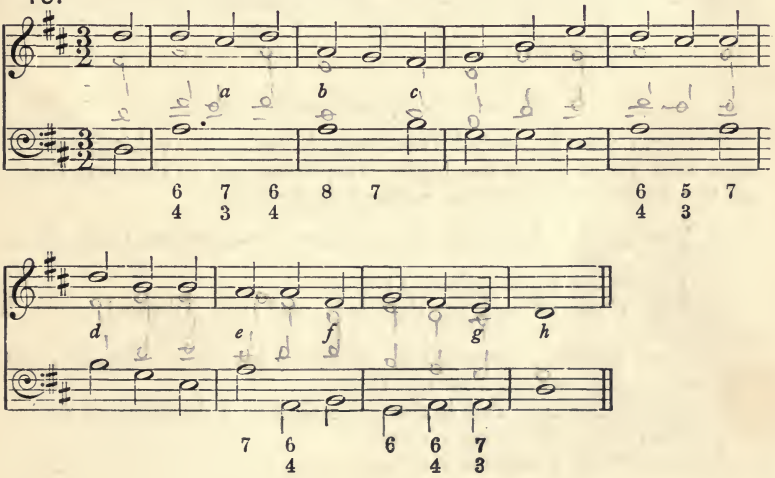
Before attempting the exercises appended to this Chapter, the Student will be wise to read again Rule IX., Chapter I.

The permissible Fifths there mentioned will sometimes occur in dealing with the Chord of the Dominant Seventh, *e.g.*:—

Exercises on the Chord of the Dominant Seventh.

Treble and Bass Parts are given for Exercises 19 and 20. Alto and Tenor Parts should be added.

19.



Notes on Exercise No. 19.

a. The figure 7 is, in Major keys, sufficient to indicate $\frac{7}{5}_{3}$ or $\frac{8}{7}_{3}$; but, after $\frac{6}{4}$, it is usual (though not necessary) to write $\frac{7}{3}$

b. The figures 8 7 mean that the Triad upon the Dominant is first to be written and then to be followed by the Dominant Seventh.

c. Here is the Submediant Triad.

d. Here again is the Submediant Triad.

e. The Treble has an Octave above the Bass. There cannot, therefore, be a Fifth in the Chord.

f. Although this Triad is not preceded by Dominant Harmony, the Third should be doubled: the addition of an Octave would cause Consecutive Fifths to appear.

g. When a Chord of the Sixth and Fourth is followed by the Dominant Seventh, the three upper Parts all move downwards one degree in the scale; *i.e.*, Six goes to Five, Four goes to Three, and Eight goes to Seven.

h. The proper resolution of the Dominant Seventh necessitates the omission of the Fifth from the Final Chord. The Keynote will appear in *two* of the Upper Parts.

Notes on Exercise No. 20.

a. Begin with extended Harmony, in order to avoid writing the Alto and Tenor Parts too high. In proceeding to the next Chord, all the Voices may descend without bad effect.

b. $\frac{7}{\sharp}$ means $\frac{7}{5}_{\sharp 3}$. A sharp *under* a figure always refers to the Third.

c. This is the Submediant Triad.

d. The Bass should be doubled, and the Discord must be resolved.

e. The proper Resolution of the previous Discord will necessitate the omission of the Fifth.

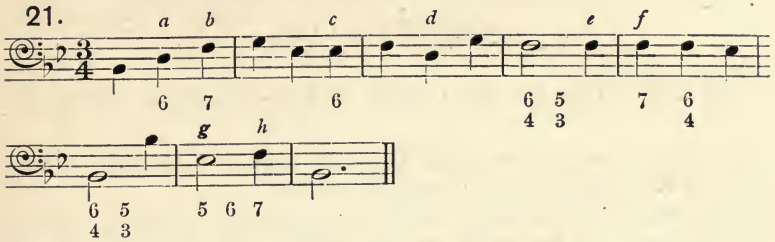
f. Remember that this is the Inversion of a dissonant Triad.

g. See note *g*, Exercise No. 19.

h. See note *h*, Exercise No. 19.

Add Treble, Alto, and Tenor Parts to the next two Basses. Endeavour to make the top Part melodious.

21.



NOTES ON EXERCISE No. 21.

a. This Chord is the First Inversion of a Major Triad. It will be better to double the Sixth, or the Third, rather than the Bass.

b. The figure 7 under the Dominant may here mean either $\frac{7}{5}$ or $\frac{8}{7}$.

c. This Chord has the Subdominant for its Bass. It will be good to double that note.

d. Here is the Triad on the Mediant. It should be noticed that it has two sounds in common with the Chord before it, and that its Root forms part of the Chord by which it is succeeded.

e. A change of position will help to prevent monotony.

f. Either the Fifth or the Octave may be written in this Chord.

g. See note *f* to Exercise No. 13.

h. Here the Leading Note should be placed in the top Part, and the Chord should contain the Fifth above the Bass.

22.

NOTES ON EXERCISE No. 22.

a. In this Bar there is danger of monotony. The Naturals placed under 5 and 7 refer to the Third, *i.e.*, the Leading Note.

b. Remember that the line of continuation does not necessitate the repeated appearance of the Leading Note in the same Part. Changes of position will not only help to better Melody, but will also serve to maintain the crotchet movement.

c. Remember that this is a Diminished Triad, requiring Resolution.

d. See note *g* to Exercise No. 19; and place the Fifth above the Dominant in the top Part.

e. See note *h* to Exercise No. 19.

CHAPTER VIII.

The Inversions of the Chord of the Dominant Seventh.

The Chord of the Dominant Seventh, being a compound of four distinct sounds, admits of Three Inversions.

The First of these has the Leading Note in the Bass, and the rearrangement of the other sounds causes them to appear as the Third, Fifth and Sixth respectively above that note.

The Second Inversion has the Supertonic for its Bass, and the intervals above it are the Third, Fourth and Sixth.

The Third Inversion is formed by placing the complete Dominant Triad above the Subdominant, which was originally the Seventh itself; and the intervals, reckoned from the Bass upwards, will now appear as the Second, the Fourth, and the Sixth.

The following illustrations show the Three Inversions of the Dominant Seventh in Close positions in the key of A Minor*:—

The First Inversion is usually indicated by the figures $\frac{6}{5}$, the addition of the Third being implied.

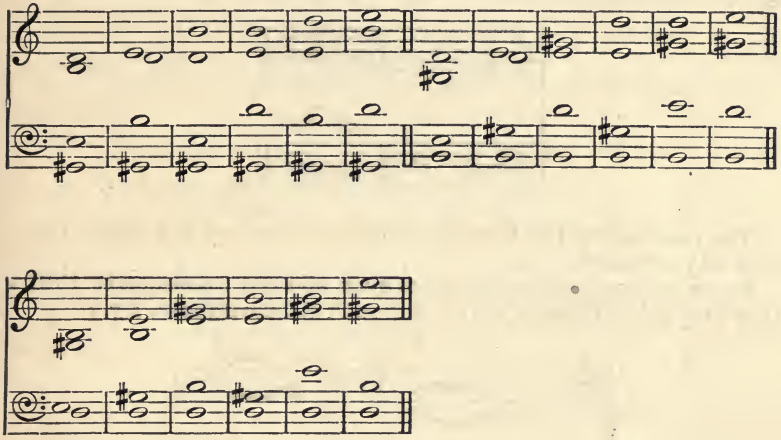
When the Second Inversion is required in Minor keys, it is necessary to give the numbers in full, *i.e.*, $\frac{\sharp 6}{4}_{3}$, $\frac{\natural 6}{4}_{3}$, or $\frac{\times 6}{4}_{3}$, in order to supply the proper Accidental for the Leading Note. In Major keys, however, it is often sufficient to write merely $\frac{4}{3}$, and, in that case the addition of a Sixth is implied.

The Third Inversion is commonly indicated by the figures $\frac{4}{2}$ in Major keys, and either $\frac{\sharp 4}{2}$, $\frac{\natural 4}{2}$, or $\frac{\times 4}{2}$ in Minor keys; the addition of a Sixth being again understood.

---

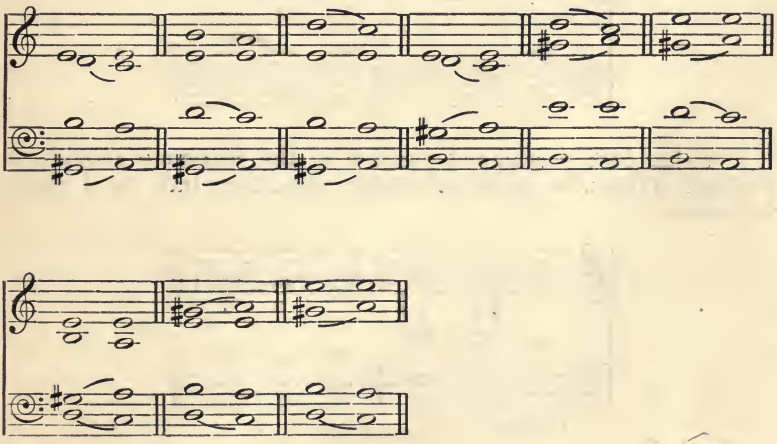
* The Minor Mode is selected so that the position of the Leading Note may be made plain.

Each of these Inversions may, like other Chords, be written in various positions, *e.g.*:—



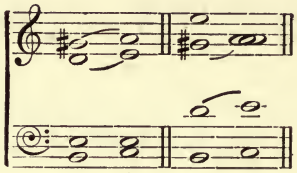
In all of these, the rules for Resolution are the same, *viz.*:— (1) The Subdominant must fall one degree in the scale, and (2) the Leading Note must rise to the Tonic.

Here are examples:—



But, there is one important exception.

When the Second Inversion of a Chord of the Dominant Seventh is followed, upon a rising Bass, by the First Inversion of the Tonic Triad, it is permissible to move the Subdominant (*i.e.*, the Discord) upwards (instead of downwards) one degree in the scale, thus :—

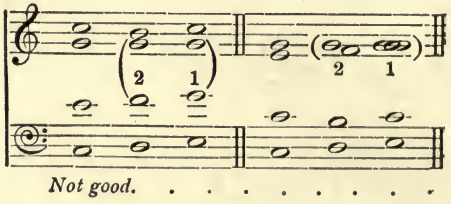


The doubling of the Bass in writing a Chord of the Sixth is, in this way, avoided.

Some eminent authorities have even allowed Consecutive Fifths (the first being Diminished) under such circumstances, *e.g.* :—

Such progressions may be tolerated ; but the following arrangement of the Parts, in which Consecutive *Fourths* occur, should be preferred :—

In either case a cramped position of the Harmony should be avoided ; otherwise an objectionable movement into the Unison will occur :—

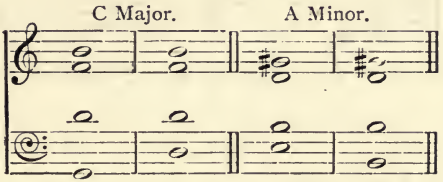


Not good. . . . . . .

In Chapter V., special reference was made to the Chord of the Sixth which has the Supertonic for its Bass. This Chord finds acceptance amongst other Chords of the Sixth, especially in Major keys.

Strictly speaking, however, it should be regarded as an incomplete Chord of the Dominant Seventh.

An attentive examination of the following Harmonies will be profitable:—

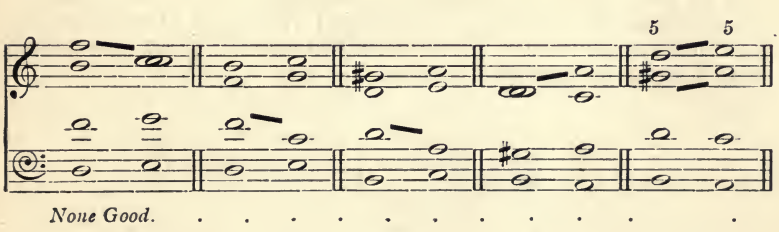


It will be easily perceived that the characteristic portions of the Dominant Seventh are preserved, even although the Root is struck out.

The absence of the Root does not actually dispose of the dissonance which is caused by the simultaneous sounding of the Subdominant and the Leading Note. Nevertheless, this dissonance is considerably softened when the Root is not present, and, consequently, much liberty is permitted in dealing with it.

It was explained, in Chapter V., that the Subdominant (*i.e.*, the Discord) may not only move either upwards or downwards, in accordance with the behaviour of the Bass, but that it may even be doubled.

But there are two things which it may not do: it cannot be allowed to leap either upwards or downwards; neither may it proceed in Fifths with any Part below it,* *e.g.*:—



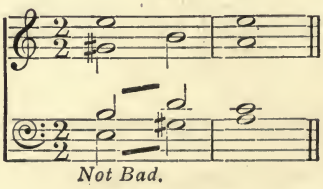
* See remarks on page 33.

Another point deserves careful attention.

The Chord of the Dominant Seventh may undergo several changes of form before its Resolution takes place, *e.g.*:—

But two things are imperative: (1) the Discord must be resolved when a change of Harmony takes place, and (2) any Part which quits the Discord, before its Resolution, must move *downwards* to some other note contained in the Chord. The dissonant note may not proceed *upwards* to its Root, even when it is transferred to another Part, *e.g.*:—

Two other matters claim consideration. (1) A movement in Arpeggio, from one form of Dominant Harmony to another, may produce Consecutive Fifths, one Perfect and the other Diminished, which are quite harmless in effect, *e.g.*:—



(2) No ill effect is caused when all the Parts descend from the First Inversion of the Tonic Triad to the Second Inversion of the Dominant Seventh, thus:—

Allowed.

Exercises on the Inversions of the Chord of the Dominant Seventh.

Complete the following Exercises in Four-part Harmony:—

23.

Notes on Exercise No. 23.

a. The progression from the Perfect Fifth above B♭ to the Diminished Fifth above D will be harmless.

b. The Fifth is the Discord to be resolved.

c. The Third is the Discord to be resolved.

d. Here the Common Chord upon the Mediant is preceded and followed in agreement with the rules given in Chapter III.

e. The Discord is resolved in the Bass; but attention must be directed to the proper progression from the Leading Note to the Tonic.

f. There will be no ill effect if all the Parts descend here.

24.

NOTES ON EXERCISE No. 24.

a. The leap of a Diminished Fourth in the Treble is justified by the fact that it is immediately followed by a note contained within that Interval.

b. The Bass, being the Keynote, may be doubled with good effect.

c. Observe the movement of the Bass, and see Note *a*, above.

d. Resolve the Discord.

e. Resolve the Discord.

25.

Notes on Exercise No. 25.

a. The Bass rises. The Discord may also rise.

b. This is the incomplete Dominant Seventh. Resolve the Discord.

c. This Submediant Triad is neither preceded, nor followed, by Dominant Harmony; and, yet, it will be good to double the Third.

d. Here the Third, although dissonant with the Leading Note, may be doubled: but, Consecutive Fifths must be avoided, even though the first is a Diminished Fifth.

e. Here the First Inversion of the Dominant Seventh is resolved upon the First Inversion of the Submediant Triad. The latter may have the Third doubled.

f. Place the Leading Note in the top Part.

Notes on Exercise No. 26.

a. Begin with Extended Harmony, in order to meet the ascent of the Bass.

b. The Bass rises. The Discord may also rise.

c. The Chord of the Sixth is here repeated, but it must be remembered that a line of continuation does not forbid a change of position.

d. Here the Discord is transferred to the Bass: but the Part which has just quitted it must not move upwards to the Root.

e. The fact that the Bass is stationary for two Beats need not hinder movement in other Parts.

f. Place the Supertonic in the top Part, and see Note *h* to Exercise No. 19.

CHAPTER IX.

Other Diatonic Chords of the Seventh, and the Chord of the added Sixth.

Various Chords of the Seventh can be formed from the sounds contained in Diatonic scales: indeed, it is possible to place such Chords upon every degree of a Major scale; and these Harmonies may occur in a regular succession, thus:—

This illustration should be closely scrutinized, the following points being carefully noted:—(1) Every Discord in the series is Prepared; that is to say, the dissonant note appears as a Concord in the previous Chord, *in the same voice;* (2) the Third above the Bass remains stationary, instead of rising; (3) the Bass leaps alternately upwards a Fourth and downwards a Fifth; and (4), if the Fifth above the Bass is to be found in one Chord, that Interval must proceed to the Octave (or, in a Close position, to the Unison) in the Chord of the Seventh which follows.

These Chords may be employed, also, in the First and Third Inversions.

Their Second Inversions (with one exception, to be mentioned presently) are not in common use. Here are examples of some of the available Inversions:—

Passages of this character are known as "Tonal Sequences," and it is chiefly under similar conditions of uniformity in progression that some of the Diatonic Sevenths are used.

One of them, however, requires special notice.

In the early chapters of this book, it has been shown that the union, either of a Third with a Fifth, or of a Third with a Sixth, generally produces consonance.

It is now to be observed that the union of a Third with, not only a Fifth, but also a Sixth, invariably causes dissonance.

Let the First Inversion of a Chord of the Dominant Seventh be critically examined.

Its constituent parts are (1) the Leading Note, (2) a Minor Third above that note, (3) a Diminished Fifth above it, and (4) a Minor Sixth.

Now compare this combination with the Chord figured $\frac{6}{5}$ in the second Bar of the recent illustration marked *b*.

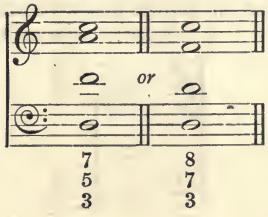
In the latter case the Subdominant is in the Bass, and above it are a Major Third, a Perfect Fifth and a Major Sixth; so that, whereas the Third and Fifth above the Leading Note form, with it, a Dissonant Triad, the Third and Fifth above the Subdominant form, with that note, a Major Triad; moreover this Triad is one of the prominent Harmonies of every key.

Hence, some theorists have regarded the addition of a Sixth as a purely arbitrary proceeding; and so the Chord of the Sixth, Fifth and Third placed upon the Subdominant has acquired the name of the "Added Sixth."

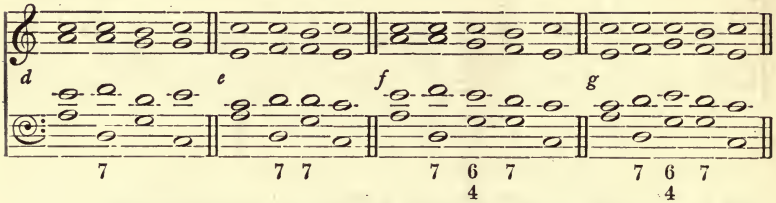
Other more or less fanciful and unconvincing theories, as to the nature and derivation of this Chord, have been put forward; but the idea that it is merely the First Inversion of a Chord of the Seventh, having the Supertonic for its Root, is generally accepted; and that view is adopted in this book.

The uninverted Chord may appear in either of the two following shapes:—

(*Key of C Major.*)



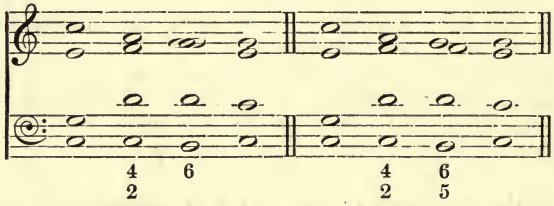
In both the Seventh should be prepared; but, in either form it can be resolved in more ways than one, *e.g.*:—



It will be seen that, in examples *d* and *e*, the Seventh falls; that, in examples *f* and *g*, the Seventh remains stationary; and that the Third has no fixed progression. It is evident, therefore, that much liberty, in the treatment of this Chord, is allowed.

When the First Inversion is written, the Fifth above the Bass becomes the dissonant note, requiring both Preparation and Resolution, *e.g.*:—

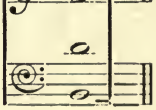
The last Inversion is obtained by placing the Keynote in the Bass, and adding a Second, a Fourth, and a Sixth, thus:—



It should be further observed that, unlike the First Inversion and the Chord of the Seventh itself, the Discord can now be resolved only by falling one degree in the scale.

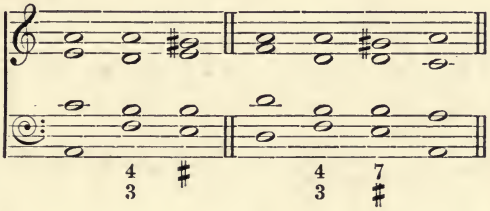
The corresponding Harmony (*i.e.* the Chord of the Seventh upon the Supertonic), written in Minor keys, contains two sounds which are dissonant with the Root, inasmuch as the Fifth is Diminished, *e.g.*:—

(*Key of A Minor.*)



And, since no amount of Inversion can change Discord into Concord, this Diminished Fifth must be resolved whether the Chord has the Root in the Bass or elsewhere, *e.g.*:—

It is not necessary, however, to *prepare* this second Discord. Moreover, in the Minor Mode this Harmony may be used in its Second Inversion with very good effect, *e.g.*:—



Exercises on Diatonic Sevenths, and the Chord of the Added Sixth.

Complete the following Exercises in Four-part Harmony:—

27.

Notes on Exercise No. 27.

a. Begin with Extended Harmony, so as to avoid writing the Tenor and Alto Parts too high.

b. The Fifth should be Prepared.

c. Although the Bass of the $\frac{6}{4}$ leaps, there is no real breach of rule: the leap of a Seventh is equivalent to the step of a Second.

d. This Seventh must be Prepared. It should be completed by the addition of a Fifth; but that Interval cannot appear in the succeeding Chord.

Notes on Exercise No. 28.

a. Begin with a Close Position.

b. Prepare the Discord. Here may be seen the reason for avoiding an Extended Position at the beginning. A wide gap between the Bass and Tenor Parts is often good; but, between the Alto and Treble, it would have been bad.

c. Here the Third, being dissonant with the Root, requires Resolution.

d. Prepare the Fifth and Resolve the Third.

29.

NOTES ON EXERCISE No. 29.

a. The fact that the Harmony does not change at the Second Beat, need not hinder movement in the upper Parts; a change of position may improve the Melody.

b. Observe that the Discord is now Prepared and Resolved in the Bass.

c. Avoid Similar Motion in all the Parts at once.

d. If the Dominant Seventh has been accompanied by a Fifth, (as it should be at a Cadence) the final Chord will have the Octave doubled.

30.

NOTES ON EXERCISE No. 30.

a. Here the Third is the Discord requiring Preparation and Resolution.

b. Here again the Third is the Discord.

c. See Chapter VIII., last paragraph.

d. Changes of position may improve the Melody.

e. Similar Motion in all the Parts may be allowed here. The leap of an Octave is equivalent to the repetition of a Note.

f. There will be no Fifth in the final Chord, if the Chord of the Dominant Seventh has been properly written.

CHAPTER X.

Tonal Sequences.

A Sequence may be defined as the repetition, upon higher or lower degrees of the scale, of a succession of two or more Chords already heard, *e.g.*:—

A Tonal Sequence is one in which no sound outside the Diatonic scale occurs.*

Each repetition should imitate, *in all the Parts*, what has gone before.

In Example *a*, the Bass moves by the leap of a Fourth in both Bars; but this is not enough: the downward leap of a Third, in the Treble and Tenor Parts, is copied in Bar Two; and the movement of the Alto Part is also reproduced on a higher degree of the scale.

Example *b* shows similar correspondencies on lower degrees of the scale.

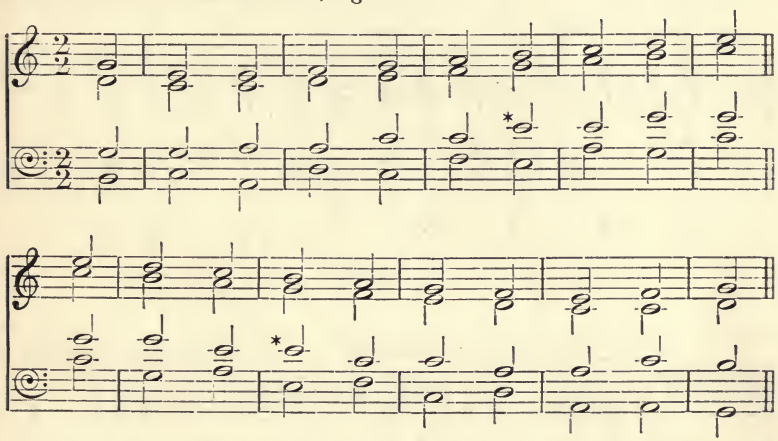
The desire to maintain uniformity of this kind leads to legitimate disregard of some of the customary rules of Harmony. For instance, the Leading Note may descend, or be doubled, in order to complete

---

* Other Sequences will be explained later.

a Sequence: indeed, in rare cases, the placing of an uninverted Triad upon the Leading Note itself may be excused; and even the leap of an Augmented Fourth can be tolerated, *e.g.*:—

Again, it is permissible, in one of the repetitions of a Sequence, either to approach or quit the Triad upon the Mediant of a Major scale with unusual freedom, *e.g.*:—



Examples of Tonal Sequences were given in Exercises 27 and 29. But Diatonic Sevenths and their Inversions were conspicuous in these.

The Sequences now to be constructed result from successions of Common Chords and their Inversions.

In Chapter VI., the use of the Chord of the Sixth and Fourth was restricted to three degrees of the scale, *viz.*:—the Dominant, the Tonic, and the Supertonic. But, in Sequences, it is possible to place this Chord both upon the Mediant and upon the Submediant of a Major scale.

The illustrations which follow should be attentively studied.

---

* The Triad upon the Mediant is, in one case, preceded, and in the other, followed by the Subdominant Triad, with which it has nothing in common.

The Chords which form the basis of the various Sequences are sometimes two, sometimes three, and sometimes four in number.

It is also to be observed that, while one repetition is sufficient to produce a Sequence, two or even three repetitions are common.

Notes on the Foregoing Illustrations.

a. If the Leading Note were not doubled here, the Sequence would be interrupted.

b. The Chord of the Sixth and Fourth is placed upon the Submediant.

c. The Chord of the Sixth and Fourth is placed upon the Mediant.

Open Score.

The student should now learn how to write Harmony in Open Score, *i.e.*, on four separate Staves, using the proper Clefs for the Alto and Tenor Parts.

At first, however, and indeed until considerable experience has been gained, each exercise might be worked in Short Score and afterwards carefully transcribed.

A good beginning could be made by writing out, in Open Score, the three illustrations of Tonal Sequences just given.

CHAPTER XI.

Unfigured Basses.

Before making acquaintance with further Harmonies, the student will find it profitable to test the knowledge already acquired.

For this purpose no better plan can be devised, at present, than that of seeking to gain some insight into the manner in which Chords are selected.

The first point to which attention should be directed is the obtaining of variety; and the principal Triads of a key should by no means be neglected.

An excessive use of Dominant Harmony is particularly tempting to a beginner who has just learned how to use the Inversions of the Dominant Seventh.

It is sometimes possible to harmonize a short Bass with little or nothing but Tonic and Dominant Harmonies, *e.g.*:—

These progressions are quite correct, and the Treble Part is not unmelodious; but the result is feeble.

Here is the same Bass treated differently:—

These two passages should not only be looked at but also listened to.

The weakness of the former is due to the fact that the only Chords used are the Tonic Triad, its First Inversion, and the Inversions of the Dominant Seventh. Strength is given to the latter by the employment of the First Inversion of the Submediant

Triad and the uninverted Subdominant Triad, both of which are to be found in the second Bar: moreover additional variety is obtained by introducing the First Inversion of the Dominant Triad in Bar 1 and reserving the Harmony of the Dominant Seventh for Bar 3.

The illustrations which follow next are not to be condemned:—

There is certainly a large proportion of Dominant Harmony in both; but each of them is saved from the impoverished effect noticed in illustration *a;* because that marked *c* contains both the Subdominant and the Submediant Triads, and into that marked *d* four different forms of Dominant Harmony are introduced, *viz.*, the First Inversion of the Triad, the Triad itself, the last Inversion of the Dominant Seventh and the Chord of the Sixth upon the Supertonic; and, in addition, the First Inversion of the Subdominant Triad makes its appearance.

Notwithstanding all this, it is possible to infuse fresh vigour into the Harmony without altering the Basses, thus:—

The student is urged to make a careful comparison of Examples *c*, *d*, *e*, and *f*, not only at the desk, but also at the key-board.

The selection of Chords, when a given Bass is unfigured, must largely depend upon the manner in which the various notes are approached and quitted.

Every note in the scale may become the Bass of more Chords than one.

---

* The persistent Contrary Motion of the Treble and Bass entirely justifies the doubling of the Bass in this Chord of the Sixth.

It is true that, when the Bass note is the Mediant, it is usual to place a Chord of the Sixth upon it, and the beginner should certainly follow this rule. Nevertheless, under the conditions mentioned in Chapter III., a Common Chord may be substituted.

But other degrees of the scale give scope for the exercise of judgment.

The Supertonic, for instance, does not admit of a random choice. Placed in the Bass, this note sometimes moves upwards or downwards, one degree in the scale; but it may also leap.

When its progress is by the step of a Second, whether up or down, the proper Chord will be the Second Inversion of the Dominant Seventh.

When a leap in the Bass is made from the Supertonic to the Dominant, a Triad or a Prepared Seventh will be preferable.

Occasionally, however, the Supertonic may leap to the Submediant. In such a case the incomplete Dominant Seventh, *e.g.*, a Chord of the Sixth, will be effective.

Here are illustrations of the foregoing remarks:—

C Major. A Minor.

When the Subdominant appears in the Bass, much discretion is needful.

In case of doubt a Triad may safely be chosen; but upon a Bass which moves upwards one degree in the scale either $\frac{6}{3}$ or $\frac{6}{5}$, *i.e.*, the Chord of the Added Sixth, will generally be good.

The last Inversion of a Dominant Seventh may be used if the Subdominant moves one degree downwards. It is possible also to transfer the Discord to another Part, if the next note is either the Supertonic, or the Leading Note, thus:—

The Leading Note may be harmonized either with a Chord of the Sixth or with the First Inversion of a Dominant Seventh; but the former must be chosen when the Bass is part of a descending scale; and the Minor Seventh in a descending Minor scale will always be harmonized with $\frac{6}{3}$.

The Dominant, when placed in the Bass, requires special consideration.

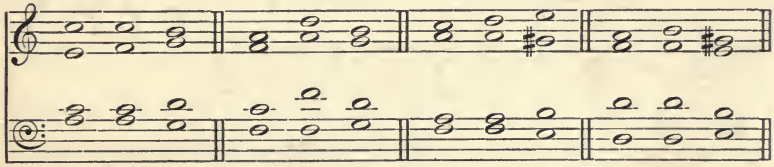
A Triad is always appropriate; but, if the Bass proceeds either to the Tonic or to the Submediant, the Chord of the Dominant Seventh is available.

Sometimes the Dominant remains in the Bass for more than one Beat in a Bar.

When this happens it is often good to write $\frac{6}{4}$ followed by $\frac{5}{3}$. The same may be said of the Tonic. Here are examples:—

C Major. A Minor.

Again, when a Bass note which is neither the Tonic nor the Dominant is repeated, it will frequently be advisable to write first a Triad and next a Chord of the Sixth, *e.g.*:—

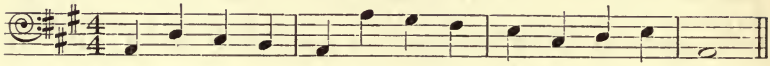


Both the Tonic and the Submediant are commonly employed as the Bass notes of Triads; but either may become the lowest note in a Chord of the Sixth.

It remains to be added that, when a Perfect Cadence is approaching, a prolongation or repetition of the Dominant in the Bass usually means $\frac{6}{4}$ followed by $\frac{7}{5}$.
$\quad\quad\quad

BASSES TO BE HARMONIZED WITH CHORDS SELECTED BY THE STUDENT.

31.



32.

33.

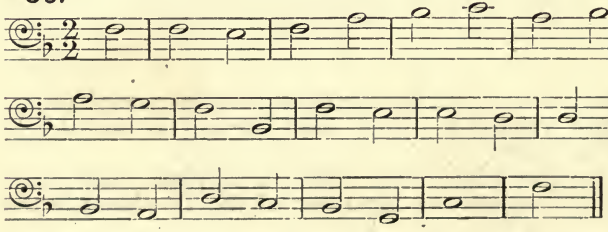
34.

Sequences are to be found in the next two Basses.

Exercises Nos. 27 and 29 may be referred to again with advantage.

35.

36.



* See page 45.

CHAPTER XII.

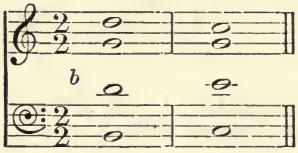
SUSPENSIONS.

Suspension, in its musical sense, means the temporary cessation of progress in one of the Parts while others pursue their course.

Let attention be directed to the example which follows :—

Here, although the Bass, Tenor and Alto Parts combine to form a new Chord at the beginning of the second Bar, the onward movement of the Treble Part is delayed until the second Beat.

Simplified, the progression appears thus :—



A comparison of example *a* with example *b* will make it clear that, in both cases, only two Chords are employed: the Discord formed by Suspension is merely a portion of one Chord, retained for a moment in the top Part, while the others continue on their way to another Harmony.

Suspension may, however, occur in *any* Part if the natural movement of that Part is downwards, one degree in the scale, *e.g.*:—

In these illustrations, the simple progressions are shown at *c*, *e*, and *g*; and the downward movement from the note F to the note E,

which appears in the Alto, Tenor, and Bass Parts in turn, gives opportunities for the introduction of the Suspensions to be seen at *d*, *f*, and *h*.

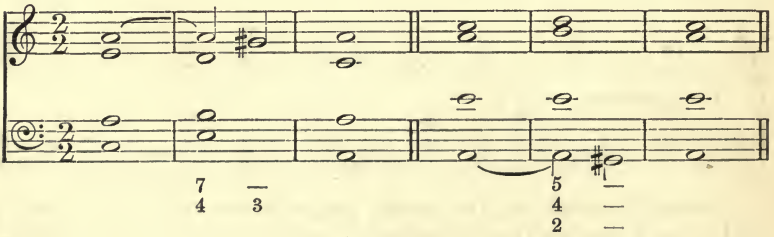
Suspension is commonly associated with Syncopation (*i.e.*, displaced accent), and at present this will invariably be the case.

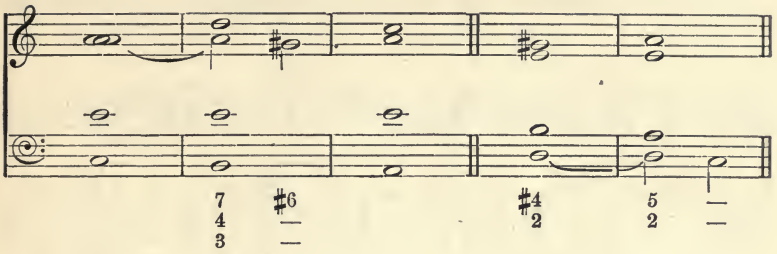
In a later Chapter some exceptions will receive consideration.

Suspensions are very commonly introduced when either a Common Chord, or one of its Inversions is in process of formation; and that note the appearance of which is delayed, is usually either the Root or the Third. Here are some examples:—

In all these the Discord falls to the Root of the Chord; but in the next examples the Discord falls to the Third above the Root, *e.g.*:—

But an approach to, or a departure from, the Chord of the Dominant Seventh, or one of its Inversions, may become the occasion for the introduction of a Suspension, *e.g.*:—

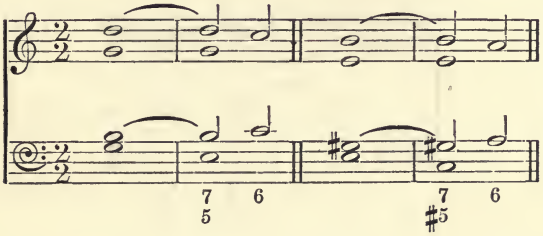




In three of these illustrations the appearance of the Leading Note is delayed; in the fourth, the Resolution of the Discord is deferred.

Sometimes Suspension is combined with what is known as Retardation, *i.e.*, the arrested progress of an upward movement.

In the next two illustrations, the Sevenths are Suspensions, and the Fifths are Retardations:—



Double Suspensions are not uncommon; but they are only good when the Parts concerned form either Sixths or Thirds with one another, thus:—

Double Suspension may also be combined with Retardation, *e.g.*:—

In these last illustrations the Chord of the Dominant Seventh is resolved (1) upon the Tonic Harmony, and (2) upon the Submediant Harmony in the usual manner.

The somewhat complicated appearance of the progressions is due to the fact that the Bass moves onwards while the other Parts linger.

Triple Suspension is also possible, thus:—

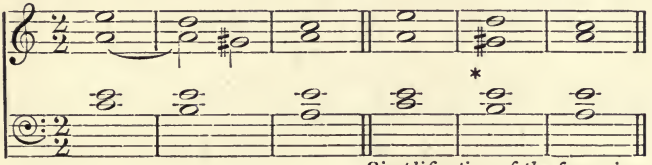
In dealing with Suspensions the student should be constantly alert; for there is danger of error in two respects:—(1) it is quite against rule to sound the Discord together with the note in place of which it stands; (2) progressions, which would be faulty if simplified, are wrong even when the evil effect is delayed.

The following passages are all forbidden:—

Simplification of the last example.

In the first progression the Ninth sounds together with the Octave, in the second the Seventh sounds together with the Sixth, in the third the Fourth sounds together with the Third, in the fourth the Tenor clashes with the Bass, and, in the last, Consecutive Perfect Fifths are merely disguised.

The next example, however, is quite harmless; because, if the Suspensions were struck out, the progression would be correct :—



Simplification of the foregoing.

It is a general rule in figuring Basses to introduce no superfluous numerals.

Two numbers placed side by side are often sufficient to indicate a Suspension. Here are some instances :—

(*i*) 9 8, (*k*) 4 3, (*l*) 7 6.

These signs are to be interpreted thus :—

(*i*) $\begin{matrix}9\,8\\5—\\3—\end{matrix}$, (*k*) $\begin{matrix}8—\\5—\\4\,3\end{matrix}$, (*l*) $\begin{matrix}7\,6\\3—\end{matrix}$, with either the Third or the Bass doubled.

Another explanation is necessary.

Hitherto the figures $\begin{matrix}6\\5\end{matrix}$ have always meant $\begin{matrix}6\\5.\\3\end{matrix}$

When, however, a line of continuation follows the 6, and 4 succeeds 5, an Octave should be added ; for then the 5 is merely a Suspension.

In the exercises now to be worked, every Suspension and Retardation should be joined by a Tie to a note in the previous Chord.

---

* See Chapter I., Rule IX.

Exercises on Suspensions.

Complete the following Exercises in Four-part Harmony:—

37.

Notes on Exercise No. 37.

a. These figures signify $\begin{matrix}8&-\\5&-\\4&3\end{matrix}$

b. These figures signify $\begin{matrix}9\\5&-\\3&-\end{matrix}$

c. These figures signify $\begin{matrix}8&-\\7&6\\3&-\end{matrix}$ The Third, being the Leading Note, should not be doubled.

d. These figures signify $\begin{matrix}8&-\\6&-\\5&4\end{matrix}$ Here $\frac{6}{5}$ does not mean $\begin{matrix}6\\5\\3\end{matrix}$

The 5 is a Suspension.

e. These figures signify $\begin{matrix}7&-\\5&-\\4&3\end{matrix}$

38.

NOTES ON EXERCISE No. 38.

a. These figures signify $\begin{matrix}8 & - \\ 7 & \natural 6 \\ 3 & -\end{matrix}$ When the Suspension is resolved the incomplete Dominant Seventh will appear.

b. These figures signify $\begin{matrix}8 & - \\ 7 & 6 \\ 4 & -\end{matrix}$ When the Suspension is resolved a Chord of the Sixth and Fourth will appear.

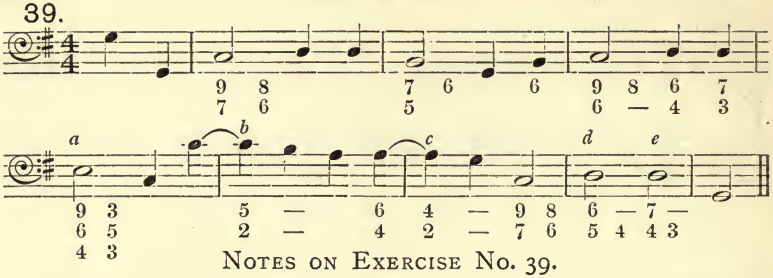
c. These figures signify $\begin{matrix}9 & 8 \\ 7 & 6 \\ 3 & -\end{matrix}$ *i.e.*, Double Suspension.

d. These figures signify $\natural\begin{matrix}7 & 6 \\ 5 & 6 \\ 3 & -\end{matrix}$ *i.e.*, Suspension combined with Retardation.

e. It would be bad to proceed by Similar Motion to the Note upon which the Discord resolves; but Contrary Motion to the Octave above that Note is good.

f. Here Double Suspension is combined with Retardation.

39.



NOTES ON EXERCISE No. 39.

a. Here the Resolution of the Dominant Seventh upon the Submediant Triad is delayed by Double Suspension and Retardation.

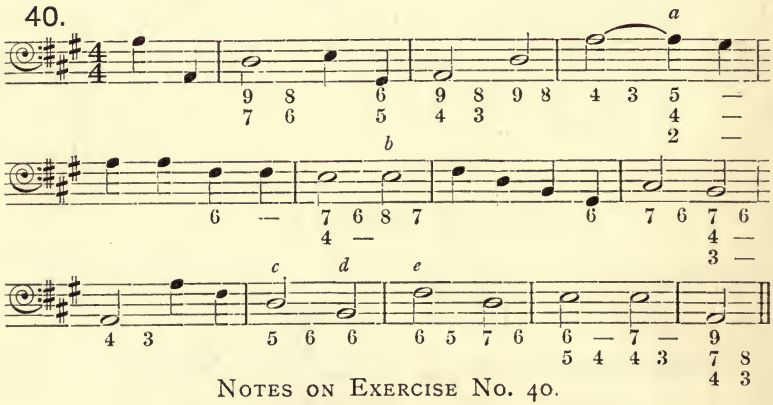
b. When the Suspension (in the Bass) falls, a Chord of the Sixth will appear. Be careful not to sound B together with C: D will be the best note to double.

c. When the Suspension (in the Bass) falls, a Triad will appear. The Leading Note must leap upwards to B: G and A may not sound together.

d. These figures signify 8— 6— 5 4 7— 5— 4 3 (*not* 6 5 3)

e. These figures signify 7— 5— 4 3

40.



NOTES ON EXERCISE No. 40.

a. When the Suspension (in the Bass) falls, the First Inversion of a Chord of the Dominant Seventh will appear.

b. See Note *b* to Exercise No. 19. The Octave, not being a Suspension, requires no Tie.

c. See Note *c* to Exercise No. 14.

d. A halting effect may be avoided by a change of position at the Fourth Beat of the Bar.

e. Here what appears to be a Concord is, in effect, a Suspension. The preceding Chord is the incomplete Dominant Seventh (*see* page 53) and the Sixth delays the Resolution of the Discord.

CHAPTER XIII.

The Dominant Major Ninth, and the Chord of the Leading Seventh.

A Chord of the Dominant Major Ninth is formed by the addition of a Major Ninth to the Chord of the Dominant Seventh, *e.g.*:—

In Four-part Harmony it may be written without the Fifth, thus:—

But it may also be written without the Root.

In this shape it becomes a Chord of the Seventh placed upon the Leading Note, and is then named the "Leading Seventh," *e.g.*:—

Some Theorists have said that the Leading Seventh is an Inversion of the Dominant Major Ninth; but the expression is inaccurate.

A Chord is inverted only when its Root is placed in some other Part than the Bass. When, therefore, the Root is merely struck out of the Harmony, the term "Inversion" is misapplied.

The most trustworthy authorities have given the Chord of the Leading Seventh its proper description, *viz.*, a "*derivative*" of the Dominant Major Ninth.

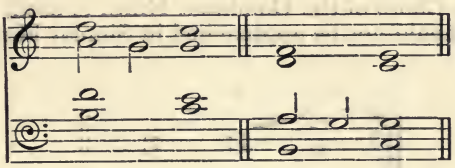
Whether the Root is retained or rejected, there are two Discords requiring Resolution; for the Seventh and the Ninth are dissonant, not only with the Root, but also with the Leading Note.

Both of these Discords must fall one degree in the scale, but the Ninth is sometimes resolved before the Seventh. The subjoined illustrations will make the matter plain :—

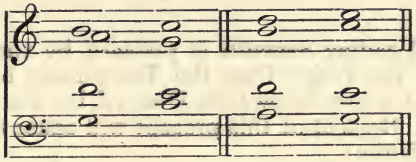
The progressions of the Parts in examples *c* and *d* should be thoughtfully observed. If the Root of the Tonic Triad had been doubled, Consecutive Fifths would have made their appearance, thus: —

The intervention of the Dominant Root in example *f* hides the ill effect to the *eye*, but the cultivated *ear* is still offended. It is, consequently, the invariable rule that, when the Leading Seventh is written in the position seen above, the Tonic Triad must be written with a doubled Third.

This is, however, not the only possible position. Here are others:—

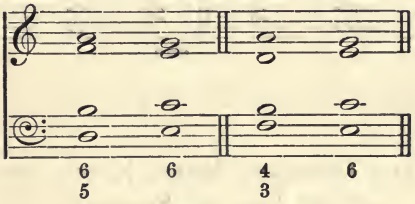


Nevertheless, the position shown at *c* and *d* is generally the best; further, the Ninth above the Root should not be placed below the Leading Note, *e.g.*:—



Not Good . . . . . .

The Chord of the Dominant Ninth cannot be inverted with good effect; but two Inversions of the Leading Seventh are available, and their employment is more common even than that of the Leading Seventh itself, *e.g.*:—



It should be noted that both Inversions are resolved upon a Chord of the Sixth. In the former case the doubling of the Bass is necessary, in order to escape from Consecutive Fifths; in the latter it is customary. But if the Supertonic is placed below the Leading Note, it will be better to double the Third in the Chord of the Sixth, *e.g.*:—

Two additional observations are required:—

(1) When the Chord of the Dominant Ninth is used, the Interval of the Ninth should not be approached in Similar Motion, *e.g.*:—

(2) When the Leading Seventh is *preceded* by the Tonic Triad with the Fifth in the Treble Part, the Third must be doubled, not only in the Chord which follows the Discord, but also in that which comes before it. Neglect of this precept will cause the occurrence of Consecutive Fifths:—

Exercises on the Dominant Major Ninth, and the Chord of the Leading Seventh.

Complete the following Exercises in Four-part Harmony:—

NOTES ON EXERCISES No. 41.

a. Avoid the upward leap of an Augmented Fourth from A♭ to D.

b. Take care to place the Leading Note below the Ninth.

c. This is the Chord of the Added Sixth. The Discord must be prepared.

NOTES ON EXERCISE No. 42.

a. Place the Fifth at the top of the Harmony, and beware of Consecutive Fifths both in approaching and in quitting the Leading Seventh.

b. Here is the First Inversion of the Leading Seventh. Place C♯ below B.

c. Here is the Second Inversion of the Leading Seventh. Place C♯ below B.

d. See Note *e* to Exercise No. 30.

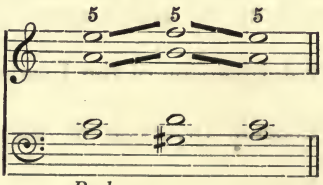
CHAPTER XIV.

The Dominant Minor Ninth, and the Chord of the Diminished Seventh upon the Leading Note.

The Chord of the Dominant Major Ninth is available only in Major keys. When the Dominant Ninth is used in Minor keys, the Ninth above the Root is always Minor, and the Seventh above the Leading Note is a Diminished Seventh, *e.g.*:—

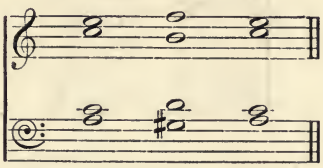
The Resolutions of these Chords are similar to those of the Dominant Major Ninth and the Leading Seventh, *e.g.*:—

And, although the Fifth above the Supertonic of a Minor key is a Diminished Fifth, Consecutive Fifths cannot be allowed either in approaching or in quitting the Chord of the Diminished Seventh, *e.g.*:—



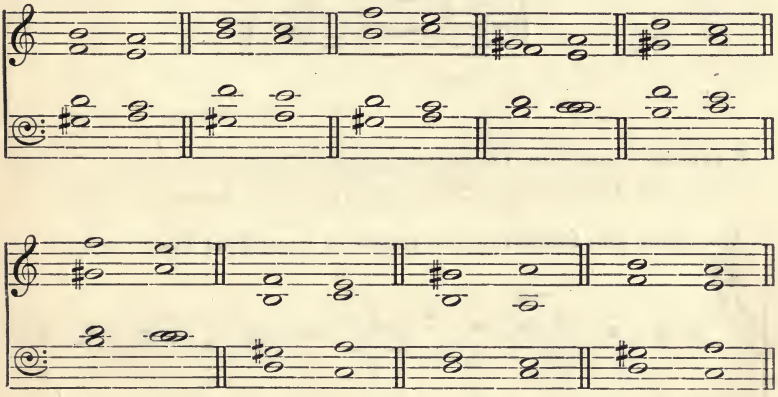
Bad.

In such progressions the Tonic Triad must be written with a doubled Third, thus:—

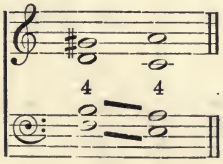


But greater liberty is permitted in other respects. A Chord of the Diminished Seventh may be written in every possible position and inversion.

The following examples are all good:—

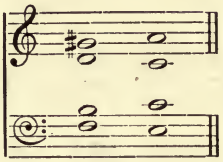


But the Third Inversion of the Chord requires careful treatment, and a new rule now comes into operation. No Part may proceed in Fourths with the Bass, if the first Fourth is Augmented and the second Fourth is Perfect, *e.g.*:—

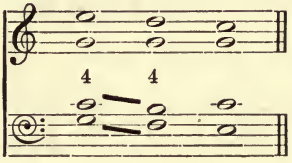


Not good.

The remedy is to double the Sixth in the second Chord, thus:—



But, in order to guard against misunderstanding, it should be added that, when a Perfect Fourth above the Bass is *followed* by an Augmented Fourth, the result is harmless, *e.g.*:—



Good.

Exercises on the Dominant Minor Ninth, and the Chord of the Diminished Seventh upon the Leading Note.

Complete the following Exercises in Four-part Harmony:—

43.

Notes on Exercise No. 43.

a. Avoid the upward leap of an Augmented Fourth from A to D♯.

b. Consecutive Fourths with the Bass will not be bad here; the *second* Fourth is Augmented.

c. Here is the Submediant Triad preceded by the Dominant Triad. Remember the rule.

d. See Note *c* to Exercise No. 41.

Notes on Exercise No. 44.

a. Beware of Consecutive Fifths in resolving the Diminished Seventh.

b. Here is the Second Inversion of a Chord of the Diminished Seventh.

c. Here is the First Inversion of a Chord of the Diminished Seventh.

d. Here is the Third Inversion of a Chord of the Diminished Seventh. Beware of Consecutive Fourths with the Bass. The *first* Fourth is Augmented and the *second* Fourth is Perfect.

CHAPTER XV.

Modulation to Related Keys.

Hitherto all the exercises have remained throughout in the key in which they began. Henceforth, Modulations, *i.e.*, changes of key,* will be introduced.

The keys directly related to any given Tonic are (*a*) that which has the same Key-signature, and (*b*) those in which the Key-signatures do not differ from that of the primary key by more than one sharp or one flat.

There are various methods of modulating. The simplest is to approach a Triad in one key and to quit it in another, *e.g.*:—

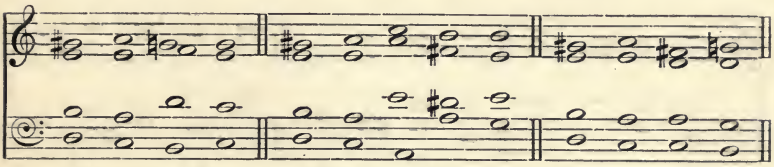
These illustrations all begin in the key of C Major. But, in that marked *a*, the Submediant Triad of C Major is quitted as the Tonic Harmony of A Minor; in that marked *b*, the Submediant Triad of C Major is quitted as the Supertonic Harmony of G Major; in that marked *c*, the Submediant Triad of C Major is quitted as the Subdominant Harmony of E Minor; in that marked *d*, the Subdominant Triad of C Major is quitted as the Tonic Harmony of F Major; and, in that marked *e*, the Supertonic Triad of C Major is quitted as the Tonic Harmony of D Minor.

Careful attention is needed in order to gain a clear understanding as to the relationship of these keys. A Minor and C Major require no sharp or flat in the signature, G Major and E Minor both require one sharp, F Major and D Minor both require one flat. Any key

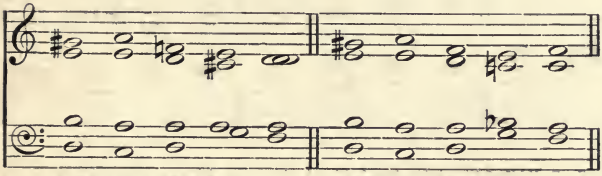
* The term "transition" is sometimes used when a modulation is transient.

having two sharps or two flats more than the primary key has no affinity with it.

In the next examples modulations will be found to the five keys related to A Minor :—



A Minor to C Major. A Minor to E Minor. A Minor to G Major.



A Minor to D Minor. A Minor to F Major.

A change of key may also be brought about by making one of the Parts rise or fall a Chromatic Semitone, *e.g.* :—

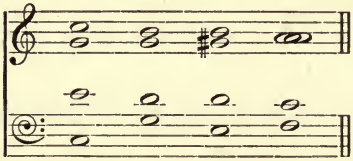
At least two Chords are required in order to establish a new key, and one of them must be some form of Dominant Harmony.

The modulations lately shown were all made with the aid of one of the Inversions of the Dominant Seventh, and transient modulations are commonly effected in this manner. But the decisive Chord may be either (1) the Dominant Triad, (2) one of

the Inversions of the Dominant Triad, (3) the Leading Seventh, (4) one of the Inversions of the Leading Seventh, (5) the Diminished Seventh upon the Leading Note, or (6) one of its Inversions.

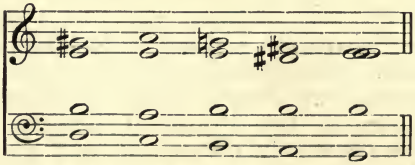
Here are examples:—

It is, however, a remarkable fact that Tonic Harmony is not an essential feature of a transient modulation. The following is a clear transition from C Major to A Minor:—



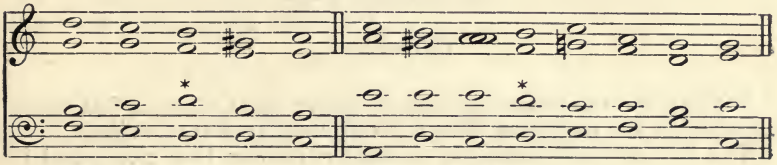
For, although the Tonic Harmony of the latter key does not appear, the association of the Chord of the Dominant Seventh with the Submediant Triad introduces all the sounds of the Harmonic scale of A Minor. The Supertonic, Subdominant, Dominant, and Leading Note are to be found in one; and the Tonic, Mediant and Submediant are contained in the other.

Among other methods of modulation two are worthy of special mention:—(1) a Chord of the Sixth and Fourth often gives the first indication of a new key, *e.g.*:—



A Minor to E Minor.

(2) The incomplete Dominant Seventh in a Major key may be quitted as a Chord of the Sixth placed upon the Subdominant of the Relative Minor key, or *vice versâ*, *e.g.* :—



C Major to A Minor. A Minor to C Major.

A volume might be written upon the subject of modulation. The object of this Chapter is merely to give sufficient information to enable the student to recognize simple transitions when they occur.

Harmonize the following Basses, and point out every Modulation; noting, not only every departure from the primary key, but also any return to it.

45.

46.

CHAPTER XVI.

Cadences.

Hitherto no reference has been made to any Cadences but those with which the exercises have been brought to a conclusion.

The Perfect Cadence is the musical Period or Full Stop, and is only suitable at the end of what may be properly called a Sentence.

The expressions Perfect Cadence, Authentic Cadence, and Full Close, all mean the same thing.

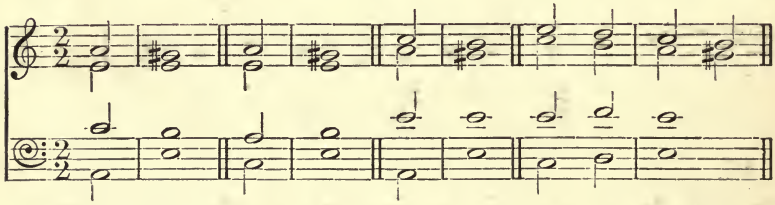
There are other forms of Cadence, however; *viz.*, the Half Close or Imperfect Cadence; the Interrupted Cadence, and the Plagal Cadence.

The Half Close is, as it were, the Musical Comma or Semicolon.

The terms Half Close and Imperfect Cadence are not exactly synonymous: the former term is more comprehensive than the latter.

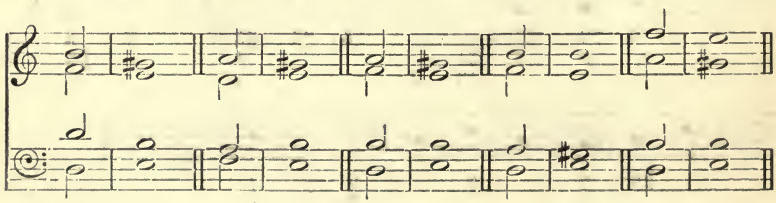
The ending of any musical phrase upon the uninverted Dominant Triad may be correctly described as a Half Close; but the term Imperfect Cadence is only appropriate when the Chord which immediately precedes the Dominant Triad is either the Tonic Triad or one of its Inversions.

A few illustrations will eludicate this point:—

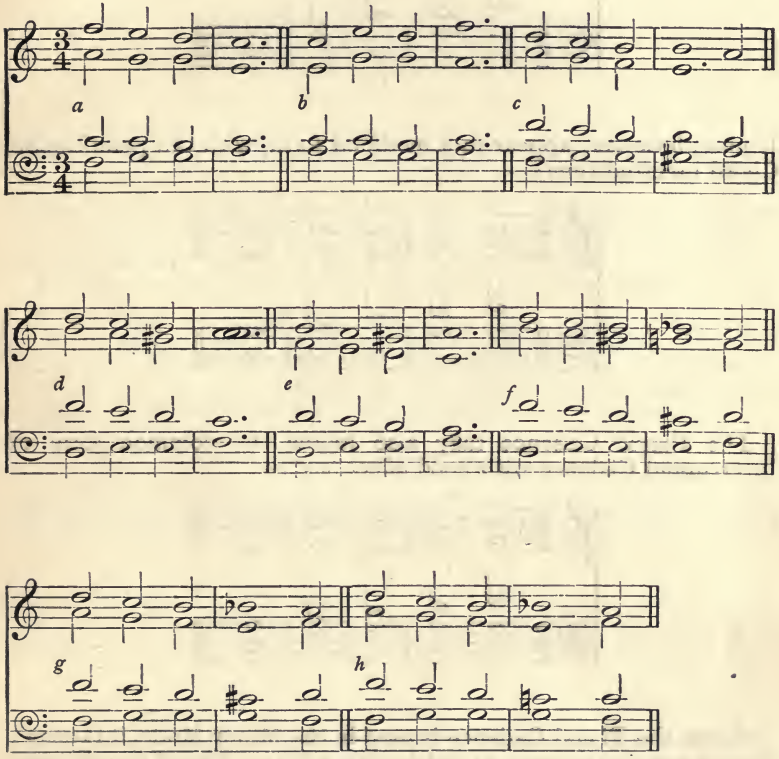


The foregoing are Imperfect Cadences in the key of A Minor.

The following are other examples of the Half Close in the same key:—



An Interrupted Cadence is employed when the course of the Melody, combined with that of the Harmony, seems to lead to a Perfect Cadence while the musical sentence is yet incomplete. In such a case the Dominant Harmony is followed by some other Chord than that of the Tonic, *e.g.*:—

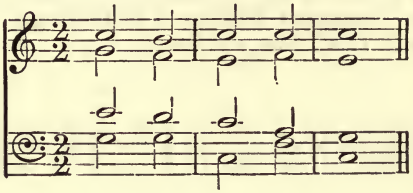


In examples *a*, *d* and *e*, the Submediant Triad is substituted for the Tonic Harmony, and this kind of Interrupted Cadence is very common.

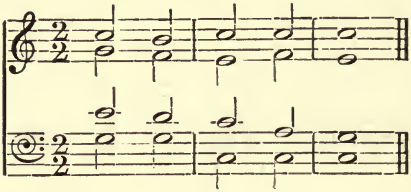
In example *b*, the First Inversion of the Subdominant Triad appears where the Tonic Triad is expected.

The remaining four examples are more striking, because, in all of them, a Full Close is evaded by the introduction of a welcome surprise in the shape of a modulation.

The Plagal Cadence is a Final Progression from the Subdominant Triad to the Tonic Triad. It is used in Modern Harmony chiefly as an Appendix to a Perfect Cadence, *e.g.*:—

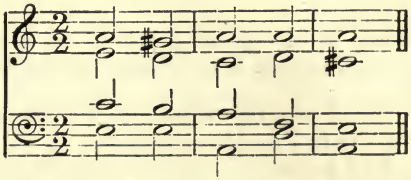


It may, however, appear in a modified form, with the penultimate Chord inverted thus:—



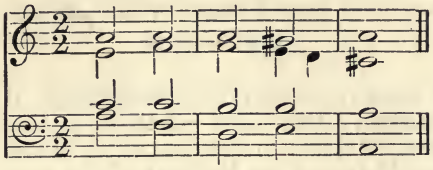
The Plagal Cadence may also follow the common form of Interrupted Cadence with good effect, *e.g.*:—

When the Plagal Cadence is used in the Minor Mode, it is usual, though not compulsory, to finish with a *Major* Chord placed upon the Tonic, *e.g.*:—



This is known as the "Tierce de Picardie."

This Major Third may also be used in a Perfect Cadence in a Minor key, thus:—



If the endings of Exercises Nos. 38 and 40 are again examined, it will be seen that Suspensions make their appearance in the last bars of both. These are, none the less, examples of Perfect Cadences; for, in spite of delay, the Chord of the Dominant Seventh is finally resolved upon the Tonic Triad.

In Chapter XII. all the Suspensions and Retardations were associated with Syncopation.

This custom is not always followed in modern music; indeed it is a rule of rhythm that, when the note which prepares a Suspension is of shorter duration than the Discord itself, Syncopation must be avoided. Such endings as the following are now common:—

In each of these examples Double Suspension combined with Retardation is to be seen. But the absence of Ties leaves the accents undisturbed.

Exercises on Cadences.

Transpose all the examples in this Chapter (1) a Diatonic Semitone upwards; *i.e.*, from A Minor to B♭ Minor, or from C Major to D♭ Major, and (2) a whole Tone downwards; *i.e.*, from A Minor to G Minor, or from C Major to B♭ Major.

CHAPTER XVII.

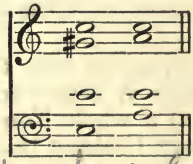
The Chords of the Dominant Minor and Major Thirteenth.

It has been already shown that Dominant Harmony may assume various forms. More have yet to be explained.

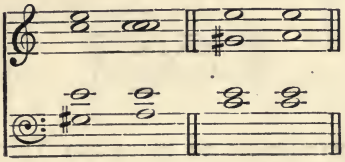
Let the Dominant Root in the key of A Minor be combined with the Leading Note and the Mediant of the scale, thus :—

The resulting Chord is known as the Dominant Minor Thirteenth. To these three sounds may be added either an Octave or a Minor Seventh, *e.g.* :—

Example *a* shows the Chord in its simplest aspect, and in this form it admits of Resolution in more ways than one. The keen dissonance, which results from the sounding of the Minor Thirteenth together with the Leading Note, may be satisfactorily resolved, either by a downward progression from the Thirteenth, or by the usual upward movement of the Leading Note. In the latter case the Thirteenth remains stationary, *e.g.* :—

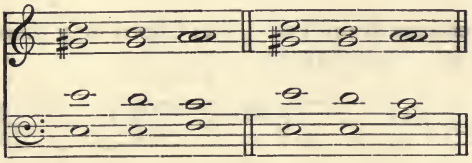


Two Inversions are then available, *e.g.* :—

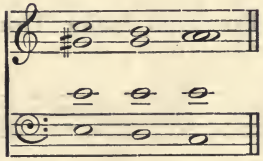


The Second Inversion presents the appearance of an Augmented Triad, and some theorists describe it as such. But this view may tempt the unwary student to double the Discord instead of the Root, and the theory here adopted is more consistent with practice.

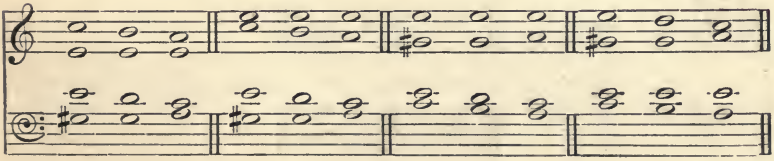
When the Thirteenth falls one degree to its Resolution, the Octave above the Root usually falls also. This results in the formation of a Chord of the Dominant Seventh which must, of course, resolve in its turn, *e.g.* :—



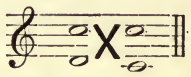
The Bass itself may, however, descend in the scale, thus :—



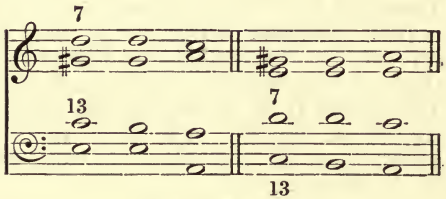
The two Inversions may be resolved as follows :—



When the Dominant Thirteenth is heard together with the Seventh, it cannot be resolved by remaining stationary; for the following progression is forbidden:—



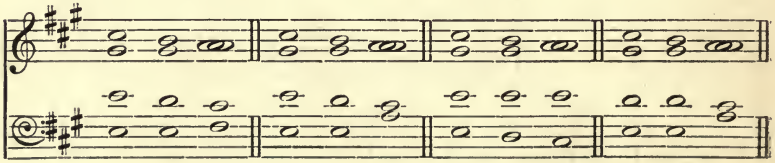
Again, it is not permissible to place the Thirteenth below the Seventh; consequently the last Inversion cannot be employed, *e.g.*:—

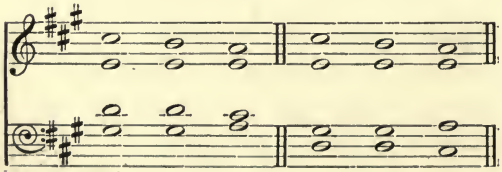


Both to be avoided

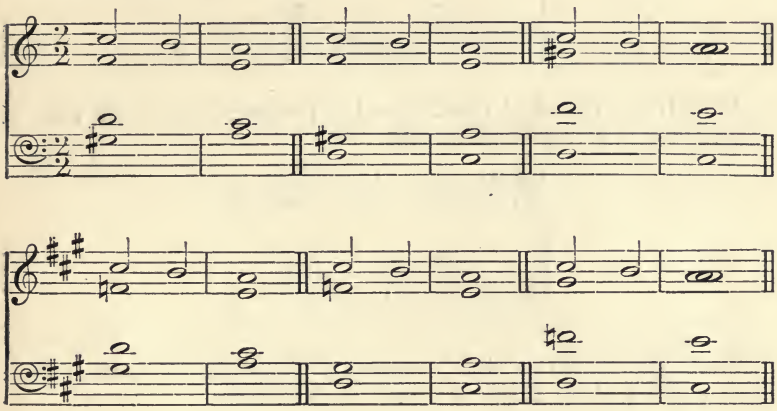
But two Inversions are in use. The Chord may therefore appear in any of the following shapes:—

The Chord of the Dominant Major Thirteenth may also be employed, but in Major keys only; *e.g.*:—

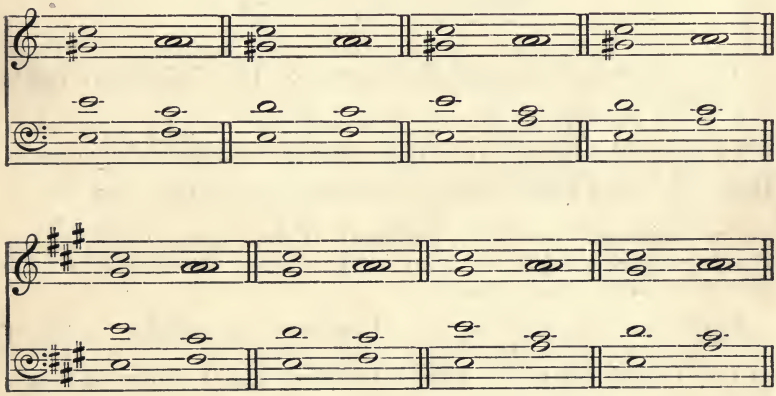




The Minor Ninth above the Dominant sometimes becomes part of the Harmony of the Thirteenth. In such cases the Root will be omitted, and either the Leading Note or the Subdominant of the scale will appear in the Bass, *e.g.*;—



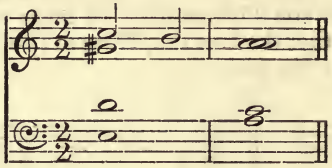
In addition to the foregoing methods of Resolution, either the Major or the Minor Thirteenth may leap to the Tonic thus:—



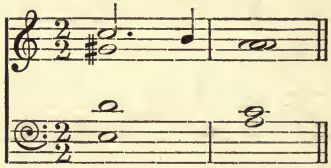
These, however, are to be regarded as elliptical progressions: an intervening Fifth above the Root is *implied*, although it is not expressed.

The following illustrations may explain the matter.

Here is the ordinary Resolution :—



Here the duration of the Discord is prolonged, and the note of Resolution is of small Time-value :—



Here the Fifth which commonly intervenes between the Thirteenth and the Tonic is merely understood :—

The manner of figuring the Chord of the Thirteenth needs attention.

It is not usual to employ any numeral higher than 9. Therefore the Dominant Thirteenth with its Root in the Bass may be figured thus: $\frac{7}{6}$. The highest number is placed at the top; but this is no indication of the relative positions of the notes. The figure 6 is a substitute for 13, and that interval must be written, *in the Harmony*, above the Seventh.

Again, the figures $\frac{6}{5}$ — under a Leading Note indicate a Chord of the Thirteenth in its First Inversion, and the Fourth must appear above the Fifth.

Once more, when $\frac{6}{4}$ without 5 is written below the Leading Note, the Sixth, *i.e.*, the Root, must be doubled.

Finally, the meaning of ♯5, ♮5, or ×5, below the Mediant of a Minor key, is that the Thirteenth itself is in the Bass; and neither this nor the Leading Note may be doubled.

Exercises on the Chord of the Dominant Thirteenth.

Complete the following Exercises in Four-part Harmony.

47.

Notes on Exercise No. 47.

a. This is an Imperfect Cadence in the key of D Major.

b. Here is one of the Inversions of the Minor Thirteenth in the key of E Minor.

c. A return to B Minor has been made. This is a Half Close in that key.

d. This is the First Inversion of the Minor Thirteenth. The Root must be doubled.

e. These Hidden Octaves are not bad. C♯ is supposed to intervene between D and B.

Notes on Exercise No. 48.

a. Place the Thirteenth above the Seventh.

b. The key is now G Minor. Double the Root, *i.e.*, the Dominant.

c. The key is now C Minor. Double the Root, *i.e.*, the Dominant.

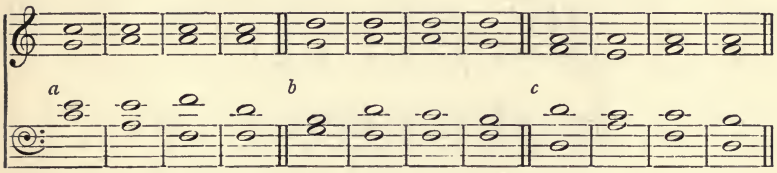
d. Place the Thirteenth above the Seventh.

CHAPTER XVIII.

The Harmonization of Simple Melodies.

The task which has now to be undertaken will test the student's musical abilities more severely than anything which has been hitherto attempted.

Let attentive consideration be given to the fact that each note of a scale, placed in the top Part, may form a portion of more Chords than one. This may be exemplified as follows :—



These illustrations show, in the key of C Major, four different Chords to which (*a*) the Tonic, (*b*) the Supertonic and (*c*) the Submediant, respectively, may belong.

No degree of a scale, used as a portion of a Melody, compels the use of one unvarying Chord. Nevertheless, it would be little help to the student to write out a complete catalogue of the Harmonies which might possibly be placed under the various degrees of a scale. Such a mechanical proceeding would probably lead to a random choice of Chords. It will be far more helpful to inculcate principles of selection.

And first let Chapter XI. be read again. It was there pointed out how weak the music may become if excessive use of Dominant Harmony is made. Again, the introduction in turn of the various Triads of a key was shown to be a source of strength.

These considerations must be kept in mind in any attempt to harmonize even the simplest Melody.

Take this for example :—

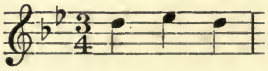
The following treatment of the little phrase is correct but contemptible: there is nothing but Tonic and Dominant Harmony contained in it:—

The next illustration is a little better; but the alternation of Dominant and Tonic Harmonies, which begins in Bar 2, spoils it:—

This is the proper manner of dealing with the phrase:—

The last example is strong because it contains five distinct Harmonies: (1) the Tonic Triad, (2) the Submediant Triad, (3) the Subdominant Triad, (4) the First Inversion of the Supertonic Triad, and (5) the Dominant Seventh.

Melodies usually end upon the Tonic; but they often begin with some other note. For example, there is nothing to define the key here:—



This might be the beginning of a Melody either in B♭ Major or in G Minor, *e.g.*:—

Therefore the first thing to be done before harmonizing a Melody is to *read it to the end.* To begin in a Major key and to finish in the key of the Relative Minor would be inartistic.

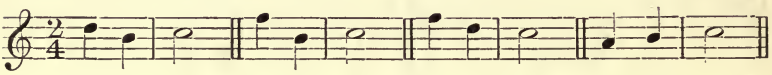
The next step should be a careful examination of the Melody, in order to discover any progression which may seem to lead to a Perfect Cadence before the completion of the phrase. There is one such in the recent example in B♭ Major. If the third Beat of Bar 2 had been harmonized with the Tonic Triad, a Perfect Cadence would have made its appearance. The substitution of the Submediant Triad introduces an Interrupted Cadence, and continuity is maintained. Another way of avoiding a Full Close is to use inverted Chords, thus:—

But even the shortest Melody should finish with a Perfect Cadence; and the manner of approaching the ending needs special attention.

In many cases the Dominant Harmony is immediately preceded by a Chord of the Sixth and Fourth upon the Dominant; and this will be the general rule when the Melody has a downward

movement, either from the Tonic to the Leading Note, or from the Mediant to the Supertonic, just before the Cadence.

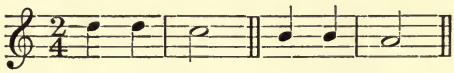
The Cadence may however be preceded by a leap in the Melody or by an upward step, *e.g.*:—



When either of these occurs, the Supertonic Triad, or its First Inversion may be used with good effect, *e.g.*:—

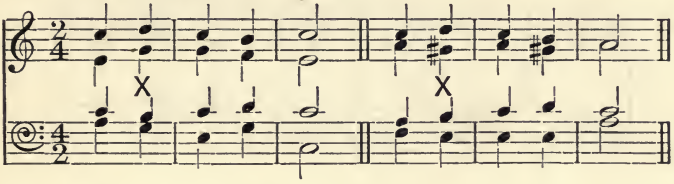
But Subdominant or Submediant Harmony is sometimes available, thus:—

Again, the Supertonic may be repeated in the Melody, thus:—



Under these circumstances the Chord of the Added Sixth is often useful, *e.g.*:—

It is necessary, however, to look back a little further than the Chord which immediately precedes a Full Close. Some form of Dominant Harmony is the commanding influence in every Perfect Cadence; and its power is seriously weakened by anticipation. The following passages are very poor :—



Both are easily amended, thus :—

The matter may be reduced to rule as follows :—

In the near approach to a Perfect Cadence, the use of Dominant Harmony should be avoided.

The manner of beginning the harmonization of a Melody also deserves consideration.

If the Melody begins upon the first Beat of a Bar, or upon the third Beat of a Bar of quadruple time, the Harmony will generally commence with the Tonic Triad. But, if the first note is the last Beat of an incomplete Bar, it is sometimes good to begin with Dominant Harmony, *e.g.* :—

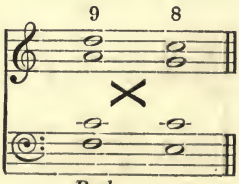
To begin as follows would be weak :—

Even when the Melody begins with a repetition of the Key-note, a change of Harmony upon the first strong Beat is always possible and generally desirable, *e.g.*:—

When due regard has been given to the various Triads of a key, the student may seek for opportunities of employing other Discords than the Dominant Seventh. But, in order to introduce them successfully, careful observation of the movements of the Melody will be necessary.

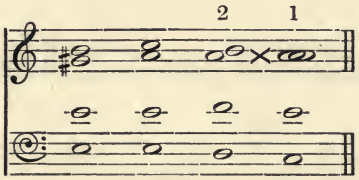
At the beginning of this Chapter it was shown that the Supertonic is a portion of the Chord of the Added Sixth. Now, supposing that the Supertonic is repeated in the Melody, or that it is followed by the Mediant of the scale, the Chord referred to can be properly resolved, *e.g.*:—

If, on the other hand, a downward movement from the Supertonic to the Tonic occurs, the use of the Added Sixth becomes impossible; for it is quite forbidden to descend from a Ninth to an Octave when those Intervals occur between two of the upper Parts, *e.g.*:—



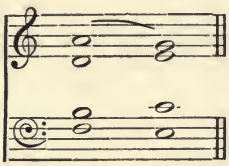
Bad.

It is equally against rule to proceed downwards from a Second to a Unison, *e.g.*:—



Bad.

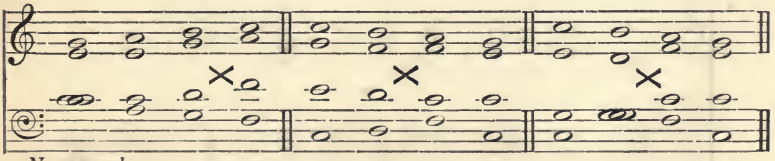
Again, if an opportunity for the introduction of the Leading Seventh or one of its Inversions is sought for, a downward step from the Submediant of a Major scale to the Dominant must be found, *e.g.*:—



Any attempt to deal exhaustively with this difficult subject within the limits of a single Chapter would fail. Nevertheless some further words of advice are absolutely necessary, especially in regard to the Leading Note, the treatment of which will vary according to circumstances.

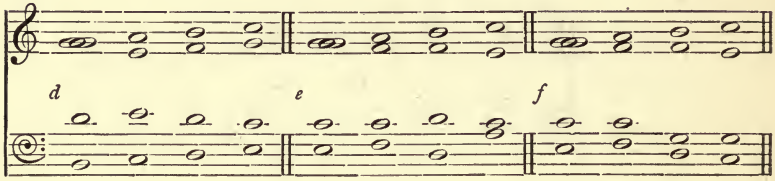
Before showing how this important note may be correctly harmonized, it will be well to formulate a rule in respect of that which is forbidden.

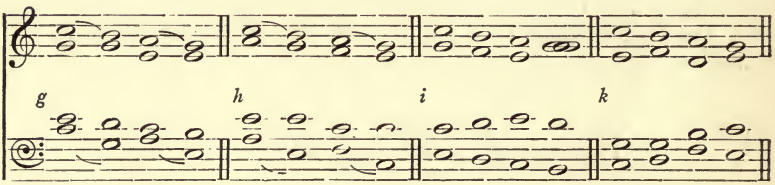
If the Leading Note (placed in the Melody) either ascends or descends one degree in a Major scale, Dominant Harmony should never be followed by the Subdominant Triad, *e.g.*:—



None good. . . . . . .

Let the effect of the foregoing progressions be contrasted with the examples which follow :—





All these are good. Examples *d* and *i* are merely chains of Chords of the Sixth. Examples *g* and *h* are short Tonal Sequences. Example *k* requires special explanation. The second Chord is the Second Inversion of the Dominant Seventh; and at first sight it seems that the progress of the Melody precludes Resolution. This is not so, however. The Resolution is merely delayed by the interposition of another form of Dominant Harmony, *viz.*, the Second Inversion of the Leading Seventh. The Discord (F) is transferred from the Alto to the Bass, and, at the same moment the Leading Note (B) is transferred from the Treble to the Tenor. The Fourth Chord supplies the Resolution.

The foregoing Harmonies have all belonged to the key of C Major. But circumstances may arise in which a modulation is desirable, *e.g.* :—

In Example *l* the fragment of Melody, recently harmonized as the upper Tetrachord of C, is treated as the lower Tetrachord of G Major. Again, Example *m* is harmonized as a downward progression from the Submediant of E Minor to the Mediant of that scale.

It will thus be perceived that, in order to change the key, it is not always necessary to find an Accidental in the Melody itself.

Before the subject of modulation in connection with the harmonization of Melodies is quitted, one favourite transition needs particular comment.

No transient modulation is more common than that from a given Major key to the Minor key having for its Tonic a note one degree higher in the scale, *e.g.*:—from C Major to D Minor.

This change of key can be effected in various ways; but the most satisfactory are (1) the movement of a Chromatic Semitone upwards, in one of the Parts, from the original Tonic to the Leading Note of the new key, and (2) the movement of a Chromatic Semitone downwards from the Leading Note of the primary key to the Minor Submediant of the new one, *e.g.*:—

The passages of Melody now to be harmonized mostly admit of only one Perfect Cadence, and that at the termination of the sentence or phrase.

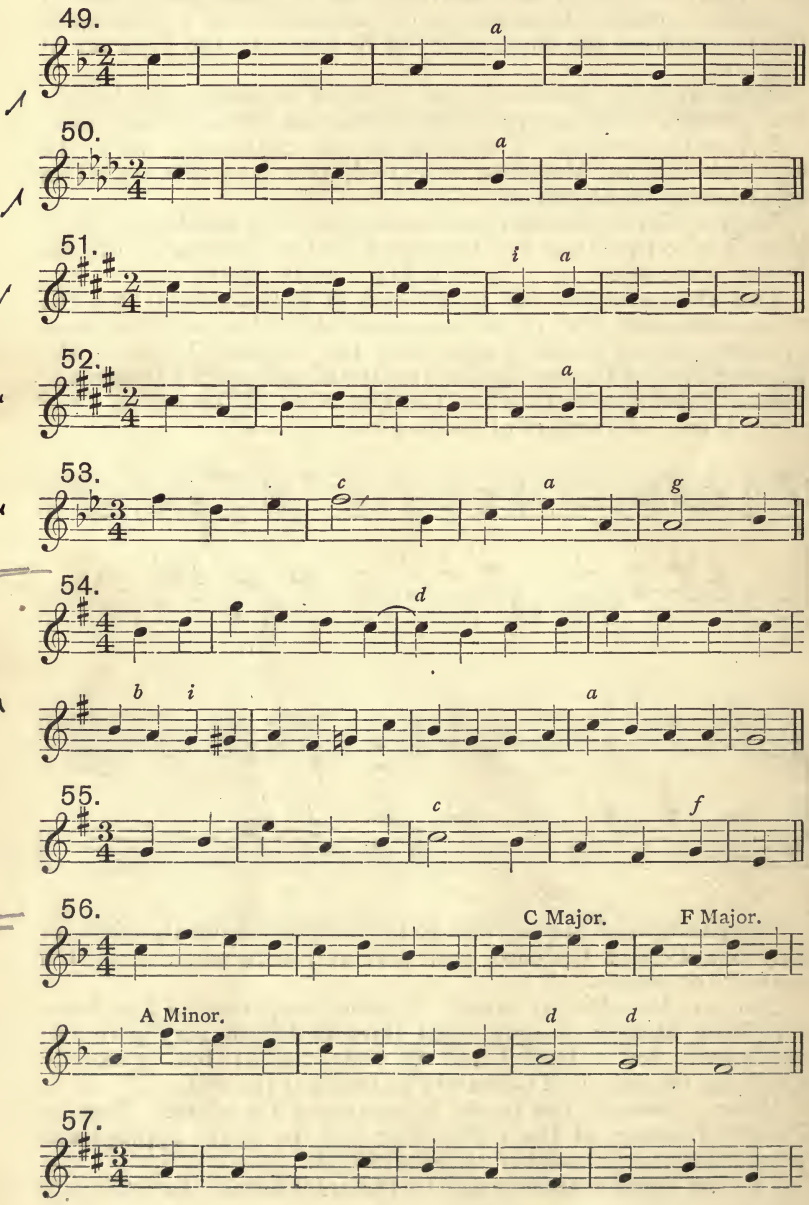
Ordinary Melodies are usually divisible into phrases of four Bars.

A little Melody of only eight Bars in length may give the opportunity for a Half Close in the middle; but, generally speaking, the only Full Close will be found at the end.

When, however, the music is continued for sixteen Bars, a Perfect Cadence at the eighth Bar will be quite appropriate, provided that it is in *one of the related keys*.

The last exercise appended to this Chapter furnishes an example.

Harmonize the following passages of Melody.



Notes on Exercises Nos. 49 to 60.

a. Avoid Dominant Harmony—Exercises 49, 50, 51, 52, 53, 54 and 58.

b. Exercises 54, 57, and 60 give opportunities, at the fourth Bar, for the introduction of a Half Close in the original key. *N.B.*—In counting Bars remember that Bar 1 is the first *complete* Bar.

c. Write two Chords here to avoid a halting effect—Exercises 53, 55, and 59.

d. Introduce Suspensions to maintain motion in one or more of the Parts—Exercises 54, 56, 59, and 60.

e. Write three Chords under the dotted Minim—Example 59.

f. The Penultimate Chord will be the Dominant Thirteenth—Exercises 55 and 57.

g. The Cadence is delayed by Double Suspension combined with Retardation, but Ties are omitted—Exercises 53 and 59.

h. Here are opportunities for Imperfect Cadences in related keys—Exercises 59 and 60.

i. Avoid a Perfect Cadence—Exercises 51, 54, and 58.

CHAPTER XIX.

Chromatic Triads.

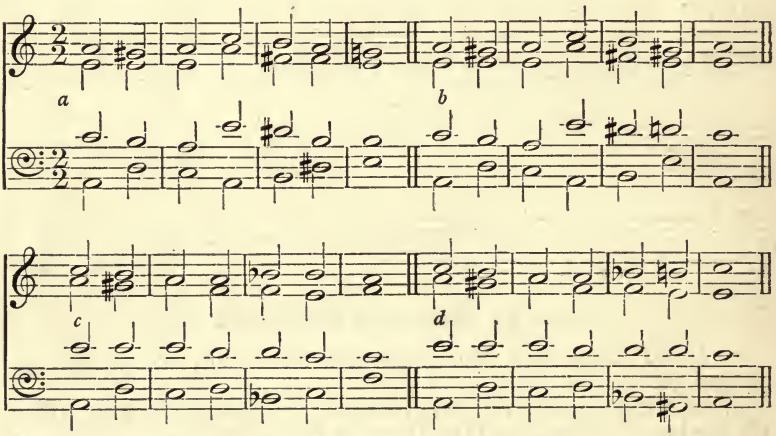
The purpose of the foregoing pages has been to give instruction with respect to Harmonies derived from Major and Minor scales.

The object of this Chapter, and of several succeeding Chapters, is to show how the boundaries of a key may be widened so as to include various Chromatic Chords.

In every Minor key it is possible, without actual modulation, to introduce two Major Triads each of which appears to touch the borders of a new key.

One of these has the Supertonic for its Bass; the other is placed upon the Chromatic note which lies between the Tonic and the Supertonic.

The following passages, all of which begin in the key of A Minor, should be thoughtfully examined and compared, special attention being directed to the 5th Chord in each illustration:—



In Example *a* the Common Chord of B Major is the beginning of a modulation to E Minor; in Example *b* the same Chord is followed by the Dominant Seventh of the original key, and no modulation occurs.

Similarly, in Example *c* the Common Chord of B♭ Major leads to the key of F Major; but in Example *d* the seeming intention of departure from A Minor is frustrated by the Dominant Discord which succeeds the Triad on B♮.

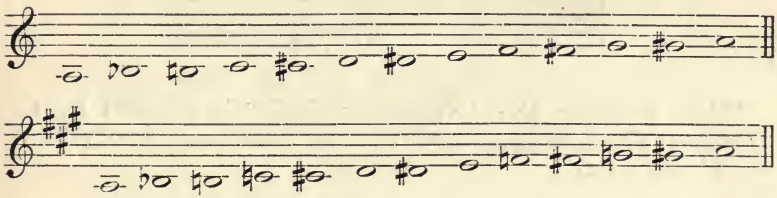
When a Chromatic scale occurs in a passage of *Melody*, it is of little importance how the various sounds are named. But, when Chromatic *Harmony* is introduced, confusion of thought is inevitable unless the student clearly understands the true notation of the scale.

Whether the Mode be Minor or Major, the notation is precisely the same.

The Harmonic form of the Chromatic scale is obtained by writing the following sounds, reckoned upwards from the Key-note:—

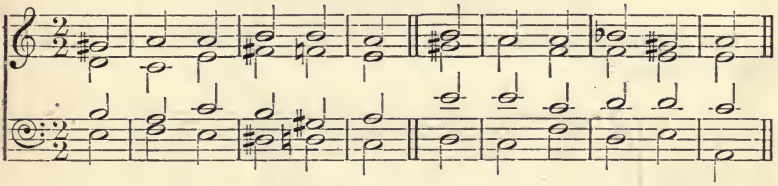
Minor Second, Major Second, Minor Third, Major Third, Perfect Fourth, Augmented Fourth, Perfect Fifth, Minor Sixth, Major Sixth, Minor Seventh, and Major Seventh.

Here are examples in the keys of A Minor and A Major:—



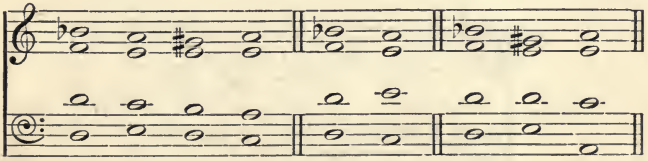
This manner of writing the Chromatic scale must be committed to memory; because it is the basis of all Chromatic Harmony, both consonant and dissonant.

The two Chromatic Triads recently referred to and shown in Examples *b* and *d*, are available also in their First Inversions, *e.g.*:—



The latter should receive particular attention. Its frequent employment in Modern Harmony has obtained for it a special name; and, although the origin of this name is obscure, it is convenient to retain it as a means of distinguishing it from other Chromatic Concords. It is known as the "Neapolitan Sixth."

A few rules for its treatment are necessary:—(1) The Bass should be doubled; (2) the Chromatic Sixth should either fall a Semitone or leap downwards by the small Interval of a Diminished Third; (3) the Third above the Bass should fall a Semitone, *e.g.*:—

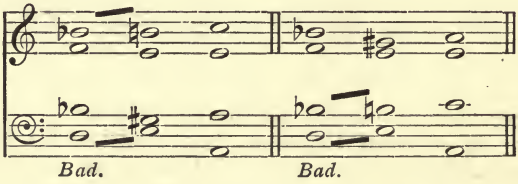


When the *un*inverted Common Chord upon the Minor Second of a key is written, the Root may be doubled; and there is no False Relation if *either* of the Chromatic notes proceeds by a Chromatic Semitone upwards, *e.g.*:—

When, however, the "Neapolitan Sixth" is followed by the Dominant Triad, the appearance of False Relation does not produce any ill effect, *e.g.*:—

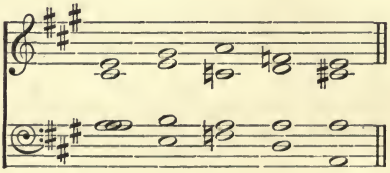
Good.

The progression last quoted is distinctly preferable to either of the following:—



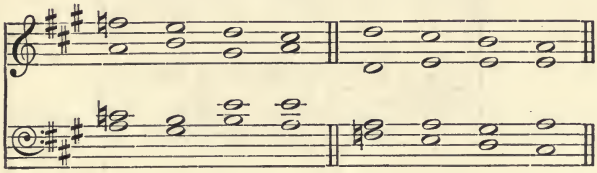
Bad. *Bad.*

The use of the two Chromatic Triads lately explained is not restricted to the Minor Mode. In fact, not only these, but other Triads also, which have their origin in a Minor key, may be imported as Chromatic Chords into a Major key having the same Tonic, *e.g.*:—

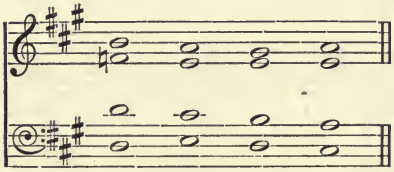


Here both the Submediant and the Subdominant Triads which belong to the key of A Minor are borrowed for use as Chromatic Harmonies in A Major.

Again, the First Inversions of such Triads are available in Major keys, *e.g.*:—



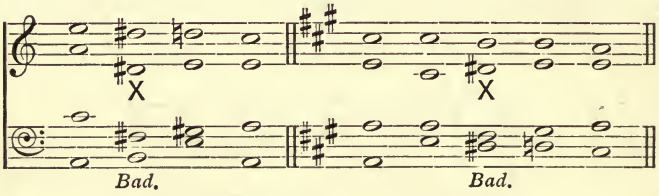
And, yet again, the First Inversion of the Diminished Triad standing upon the Supertonic of a Minor scale may find a place amongst the Chromatic Harmonies of the Tonic Major key, *e.g.*:—



In dealing with these Chromatic Triads caution is necessary in three particulars:—(1) When the Major Triad placed upon the Minor Supertonic of a Major key is preceded by the Tonic Triad, the leap of an Augmented Interval will appear, unless the Chromatic Chord is written with a Doubled Third, *e.g.*:—

(2) When the First Inversion of the Chromatic Triad upon the Minor Submediant is used in Major keys, the Bass, *i.e.*, the Key-note should be doubled rather than either the Third or the Sixth, *e.g.*:—

(3) In Minor and Major keys alike, the Chromatic Third contained in the *Major* Triad on the *Major* Supertonic must never be doubled, *e.g.*:—



Exercises on Chromatic Triads.

Complete the following Exercises in Four-part Harmony.

61.

Notes on Exercise No. 61.

a. A modulation to B♭ Major has been made. This is a Half Close in that Key.

b. Avoid Consecutive Fifths here.

62.

Notes on Exercise No. 62.

a. Double the Third.

b. The appearance of False Relation will produce *no* ill effect here.

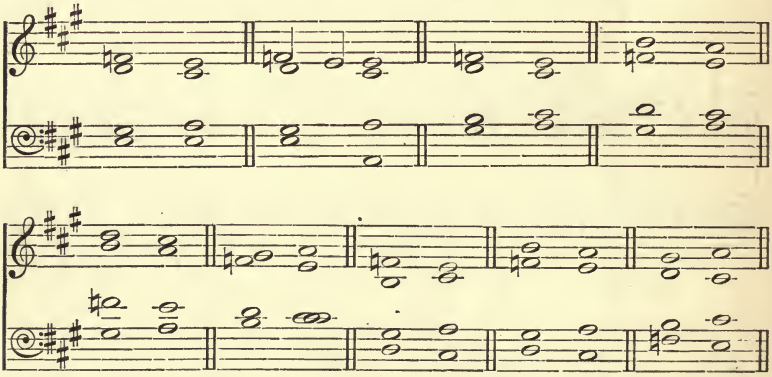
CHAPTER XX.

Some Chromatic Discords.

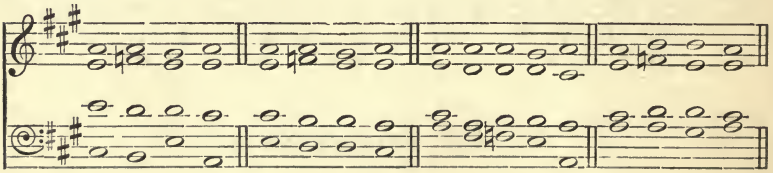
The introduction into a Major key of Chords formed from the Harmonic Minor scale having the same Tonic is practicable, not only in respect of Triads, but also with regard to Discords.

The Chords of the Dominant *Major* Ninth and the Leading Seventh belong exclusively to Major keys. But the Chords of the Dominant *Minor* Ninth, the Diminished Seventh upon the Leading Note and its Inversions, the Diatonic Chord of the Seventh upon the Supertonic of a Minor key, with its Inversions, and the Chord of the Dominant Minor Thirteenth, may all be resolved with good effect in Major keys.

The manner of resolving the Minor Ninth, and the Diminished Seventh derived from it, is the same whether the key be Major or Minor: the difference consists in the character of the Tonic Harmony which follows the Discord, *e.g.*:—

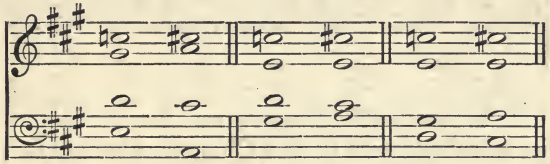


The Chord of the Seventh placed upon the Supertonic of a Minor key, together with its Inversions, will appear in a Chromatic form thus:—



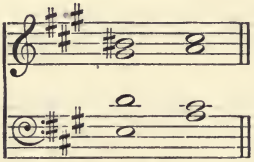
The Dominant Minor Thirteenth, however, when used in Major keys, resolves in a manner quite different from that shown in Chapter XVII.

Hitherto the Resolution of Discords has been effected, either by a downward step in the scale, or by causing the dissonant note to be retained as a portion of the succeeding Harmony. But, in dealing with Chromatic Discords, it is quite a common proceeding to move the dissonant note a Semitone *upwards*, *e.g.*:—

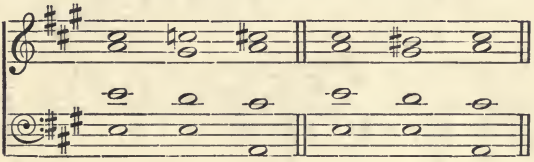


And this method of Resolution is to be followed whenever the Chord of the Dominant Minor Thirteenth makes its appearance in a Major key.

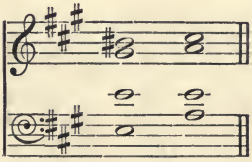
Here, however, a difficulty arises; for composers do not always employ the notation which theorists would prefer. Indeed, when the particular progression under discussion is introduced, it is customary to write the Minor Thirteenth as an Augmented Fifth above the Root, thus:—



The hearer detects no difference, and the singer finds the passage easier to read. This will be clearly understood when the two following modes of expression are compared:—

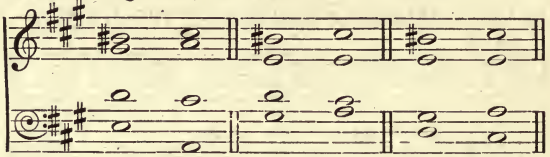


This disguised Minor Thirteenth may be used, as in Minor keys, without the Seventh. It then presents the appearance of an Augmented Triad, *e.g.*:—



And in this shape its Resolution is simple.

But, when the Seventh is present, two Discords call for Resolution; one falls a Semitone, the other rises a Semitone; with the result that the Tonic Harmony is written with the Mediant of the scale doubled, *e.g.*:—



All the Discords dealt with in this Chapter originate in the Minor Mode, and become Chromatic only when they are imported into the Major Mode.

The next three Chapters will explain some valuable Discords which are Chromatic, not only in Major keys, but in Minor keys also.

Exercises on some of the Chromatic Discords.

Complete the following Exercises in Four-part Harmony.

63.

NOTES ON EXERCISE No. 63.

a. This is the Dominant Minor Thirteenth in the key of G Major. The strict notation would be B ♭.

b. The strict notation would be F ♮.

c. The strict notation would be F ♮.

64.

NOTES ON EXERCISE No. 64.

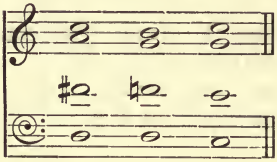
a. B ♮ is substituted for C ♭: consequently there is no False Relation in respect of the previous Chord. Be careful to place the Thirteenth above the Seventh.

b. This is the First Inversion of the Dominant Minor Thirteenth in the key of D ♭ Major. The strict notation would be F ♭. Be careful to place the Thirteenth above the Seventh.

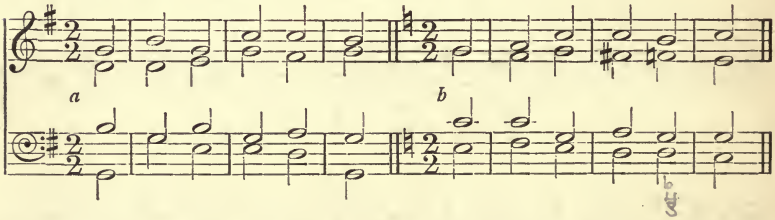
CHAPTER XXI.

Special Supertonic Discords.

It has been shown that two different Chords of the Seventh may be placed upon the Supertonic of a Major scale, one being Diatonic,* the other Chromatic.† There is yet another. A Chord of the Seventh may be formed, upon the Supertonic of a key, by adding above that note a Major Third, a Perfect Fifth, and a Minor Seventh, *e.g.*:—



The component parts of this Chord are identical with those of the Dominant Seventh belonging to another key. The differences are to be found (1) in the position, in the scale, of its Root, and (2) in the manner of its Resolution, *e.g.*:—



The fifth Chord of Example *a* has for its Bass note the Dominant of G Major, and the Discord is resolved upon the Tonic Harmony of that Key. The fourth Chord of Example *b* has the Supertonic of C Major for its Bass, and the Discord is resolved upon the Second Inversion of the Chord of the Dominant Seventh; which, in its turn, resolves upon the Tonic Triad.

Three Inversions of the Chord are available, *e.g.*:—

* Chapter IX. † Chapter XX.

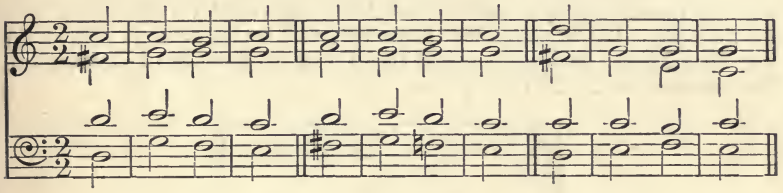
HERBERT CREIGHTON,
BIRSTALL.

Unlike other Supertonic Discords, the Chord now under consideration may be written either with or *without* preparation. There are also more ways than one of resolving it.

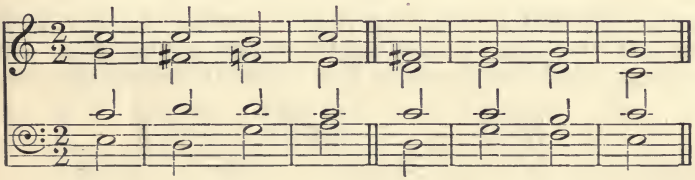
The Resolution may be, either upon a Dominant Discord, or upon one of the Inversions of the Tonic Triad. In the former case the Seventh above the Root (let it be observed that this dissonance is always the Key-note) must fall one degree; in the latter case the dissonant note remains stationary when Tonic Harmony appears.

The Chromatic Third is also bound by rule: it must either rise a Diatonic Semitone or fall a Chromatic Semitone.

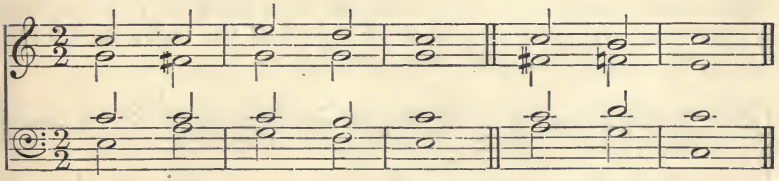
Some Resolutions of this Supertonic Discord upon Dominant Harmony have been given already. Here are illustrations of the manner of resolving the Chord upon Tonic Harmony:—



Written with its Root in the Bass, this Chord very commonly has that note doubled, the Fifth being omitted, *e.g.*:—



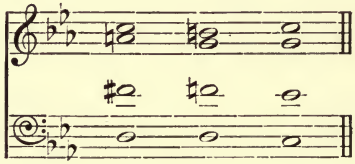
The Inversions are usually employed in a complete form; but occasionally the Root is omitted, *e.g.*:—



The absence of the Root justifies the doubling of the dissonant note, provided that Resolution is effected in *one* of the Parts.

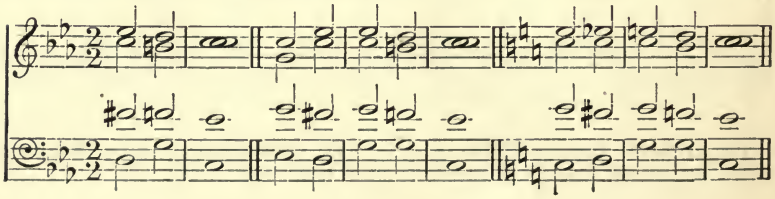
Another exceptional Resolution is possible. The Second Inversion may be placed upon a rising Bass. In that event, the Discord must ascend one degree in the scale, in order to avoid doubling the Leading Note, *e.g.*:—

The use of the special Supertonic Discord, to which attention has been directed in this Chapter, is not confined to Major keys. It may be introduced into Minor keys also, and its treatment will be similar. Its appearance, however, will be somewhat different; for, in a Minor key, not only is the Third of the Chord Chromatic, but so also is the Fifth, *e.g.*:—

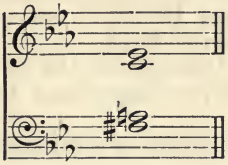


But the possibilities of the Supertonic as a Root are not exhausted even now; for upon it may arise a Chord of the Minor Ninth, which can be effectively used in both Minor and Major keys, *e.g.*:—

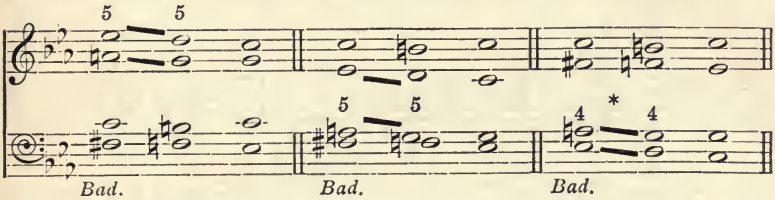
This added Discord can be resolved in three ways:—(1) It may fall a Semitone, (2) it may remain to be a note of the following Chord, (3) it may rise a Chromatic Semitone, *e.g.*:—



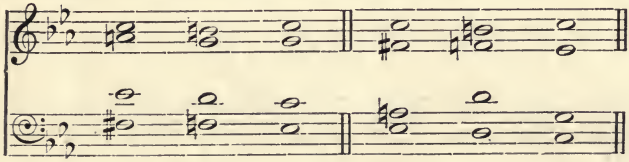
The Chord of the Supertonic Minor Ninth is, however, of less importance than the Diminished Seventh which is derived from it:—



Constant mental reference to the Root will assist the student to deal with this valuable Chord. Every note which it contains demands attention. The Third above the absent Root must either rise or fall a Semitone. Both the Seventh and the Minor Ninth above the Root must be resolved in accordance with the rules already given. And, when Dominant Harmony follows this Supertonic Discord, care must be taken lest the Fifth above the Root either proceeds in Fifths with another Part, or, when the last Inversion is employed, forms Fourths with the Bass, *e.g.*:—

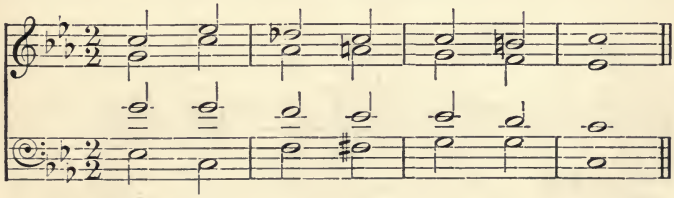


In the following examples these faults are avoided:—



This Diminished Seventh is sometimes beautifully preceded by a Chord of the Neapolitan Sixth.†

When this happens, the Third above the Bass of the last named Chord moves upwards a Chromatic Semitone, *e.g.*:—

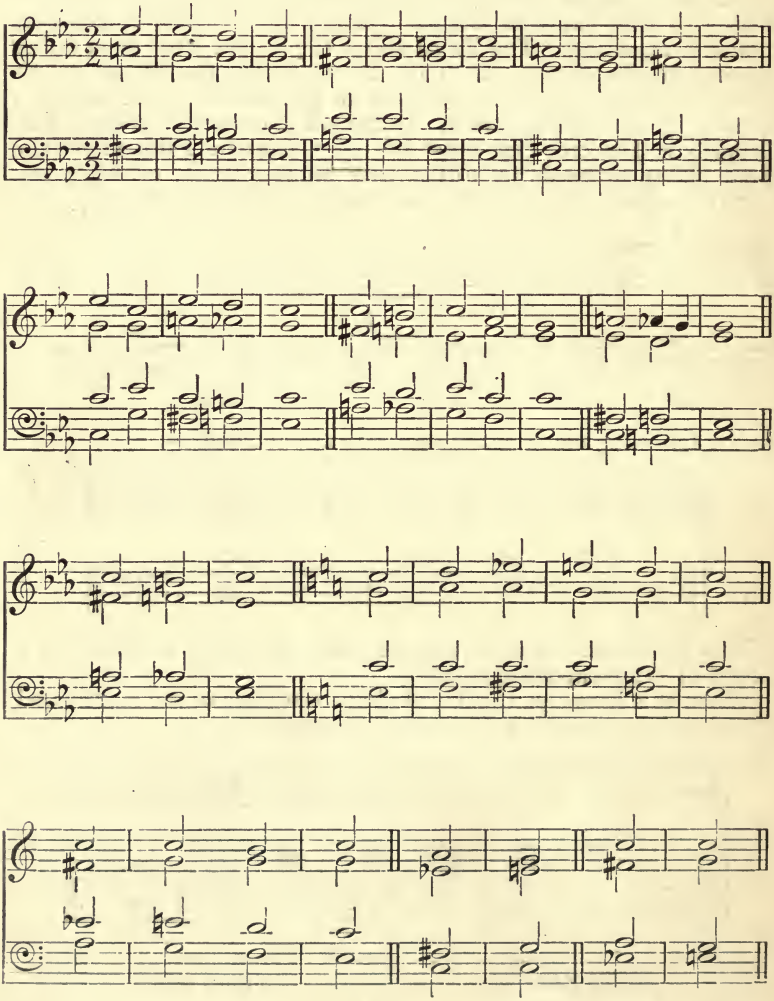


* Chap. XIV. † Chap. XIX.

The Chord of the Diminished Seventh derived from the Supertonic Minor Ninth, may be easily distinguished from that derived from the Dominant Minor Ninth, by observing the position in the scale of the Third above the Root.

The Third above the Dominant is the Leading Note; the Third above the Supertonic is the Augmented Fourth contained in the Chromatic scale.

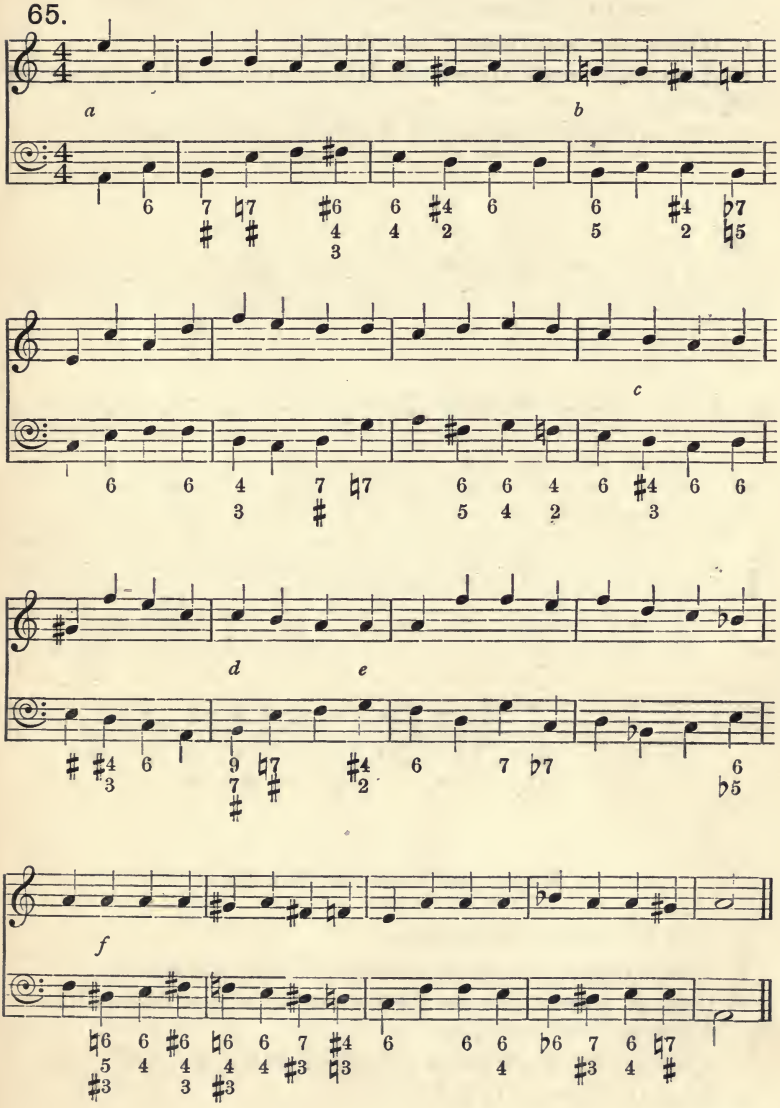
Here are various Resolutions of the Chord and its Inversions:—



Exercises on Special Supertonic Discords.

Complete the following Exercises in Four-part Harmony.

65.



Notes on Exercise No. 65.

a. The first ten Chords are in the key of A Minor.

b. Here is a modulation to C Major.

c. A return to A Minor is made.

d. This is the Supertonic Minor Ninth.

e. A transient modulation to D Minor is followed by the key of F Major.

f. From this point the key of A Minor is undisturbed.

66.

Notes on Exercise No. 66.

a. This is a simple Suspension.

b. This is double Suspension combined with Retardation.

c. Here is a transient modulation to C Minor, followed by a Half Close in the original key.

d. The next few Bars are in the key of F Major.

e. All that follows is in B♭ Major.

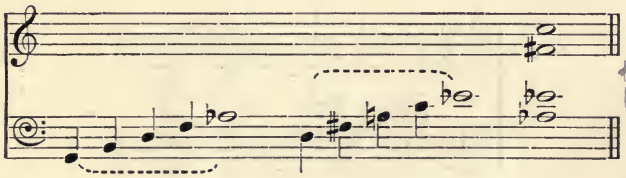
CHAPTER XXII.

The French, German, and Italian Sixths.

The Chromatic Discords which have been described and illustrated in the preceding Chapters have been derived, either from a Dominant Root, or from a Supertonic Root.

A more complex Discord is formed by the union of sounds arising from different Roots, *e.g.*:—

Here the Minor Ninth above the Dominant Root, in the key of C, is combined with the special Supertonic Seventh which was explained in Chapter XXI. This is known as the "French Sixth." Another form of this compound Harmony contains the Minor Ninth above the Supertonic instead of the Root, *e.g.*:—

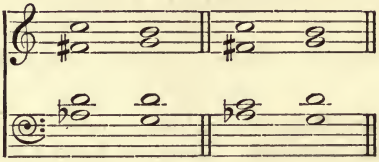


This is known as the "German Sixth."

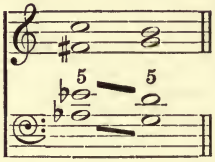
But sometimes both the Supertonic Root and the Minor Ninth above it are omitted. In that case the Third above the Bass, *i.e.*, the Key-note, is doubled. The Chord is then named the "Italian Sixth."

These three Chords are merely different forms of one Harmony. The Minor Sixth of the scale is the Bass of all, and the essential sounds are a Major Third and an Augmented Sixth above the Bass. They are often spoken of collectively as "Chords of the Augmented Sixth."

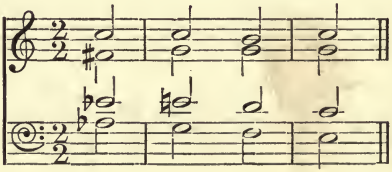
Both the French Sixth and the Italian Sixth may resolve upon the Dominant Triad, *e.g.*:—



The German Sixth, however, cannot do this without causing Consecutive Fifths:—



It is, therefore, customary to resolve this form of the Harmony upon the Second Inversion of the Tonic Triad, *e.g.*:—

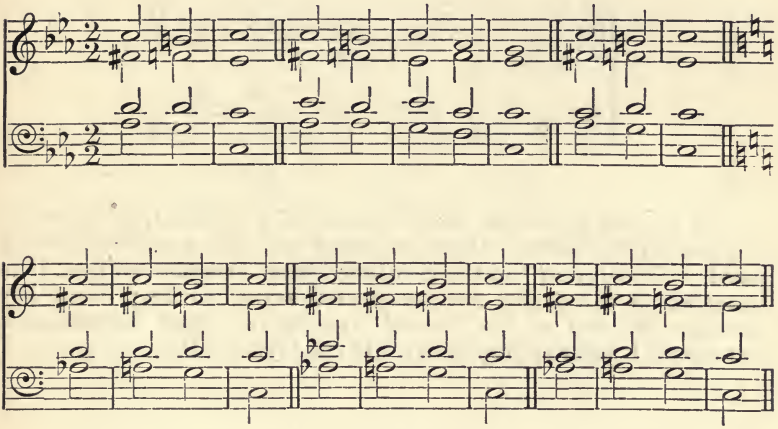


The French and Italian Sixths may also resolve upon a Chord of the Sixth and Fourth.

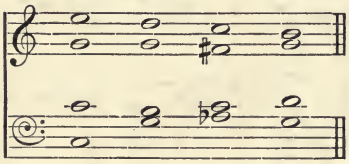
Attention should be directed to the following particulars:—(1) Chords of the Augmented Sixth are available both in Major and in Minor keys. (2) In all keys the Interval of the Augmented Sixth above the Bass is a Chromatic note; but in Minor keys the other sounds are Diatonic. (3) In Major keys the Bass note itself is Chromatic, and so also is the Supertonic Minor Ninth, *i.e.*, the Fifth above the Bass, when the German form of the Chord is

employed. (4) The Bass note is the prominent Discord, and its Resolution is generally brought about by a downward step to the Dominant of the scale.

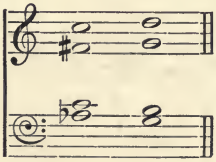
Chords of the Augmented Sixth can, however, be resolved, either upon a Dominant Discord or upon a Supertonic Discord. In the latter case the Bass will rise a Chromatic Semitone, *e.g.*:—



When the Italian Sixth is preceded by the Dominant Triad, the progression from a Perfect Fifth to a Diminished Fifth is allowed, *e.g.*:—



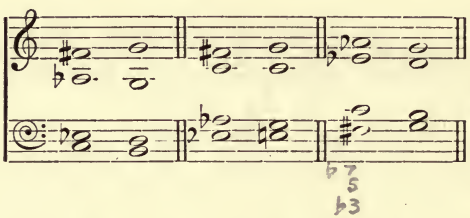
Even the reversed progression is tolerated:—



The Italian Sixth cannot be inverted with satisfactory results.

Inversions of the French Sixth are possible but poignant. In fact they are quite unsuitable for ordinary use.

The Inversions of the German Sixth are less keen; but even these are generally reserved for special purposes. Here are examples, however :—



The last of these has been used, with fine effect, by three of the Great Composers. Bach employed it to give expression to the words "*Sepultus est*" in the B Minor Mass. Beethoven used it to bring about a welcome but unexpected return to the primary key towards the end of his Second Symphony. And Mendelssohn introduced it most appropriately into the Hymn "Hear my prayer."

Exercises on Chords of the Augmented Sixth.

Complete the following Exercises in Four-part Harmony.

67.

NOTES ON EXERCISE No. 67.

a. This is the French Sixth.

b. This is the French Sixth in another position.

c. This is the Italian Sixth. Double the Third.

d. Here the Discord must rise in order to avoid doubling the Leading Note. (See Chapter XXI., page 128.)

e. This is the German Sixth in G Major: a modulation to that key was made at Bar 8.

f. A return to E Minor is made by means of the Italian Sixth.

g. This is the German Sixth.

NOTES ON EXERCISE No. 68.

a. This is the French Sixth.

b. A modulation to G Minor has been made. This is the French Sixth in that key.

c. The key of D Minor is entered by means of the Italian Sixth.

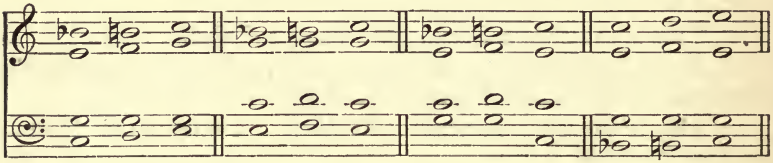
d. See Chapter XX., page 122.

e. Here is the German Sixth in the original key.

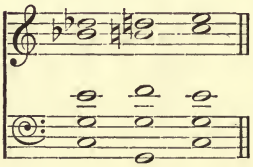
CHAPTER XXIII.

Tonic Discords.

A Chromatic Chord of the Seventh compounded of a Major Third, a Perfect Fifth, and a Minor Seventh, may be placed upon the Tonic of any Major or Minor key. Its usual Resolution is upon a Dominant Discord, both the Third and the Seventh rising a Semitone, *e.g.*:—

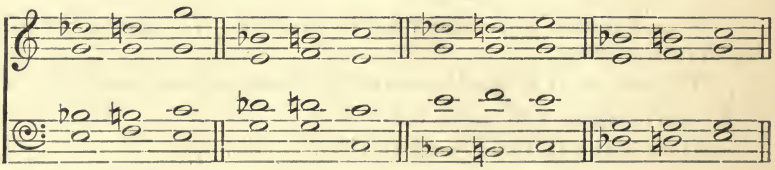


A Minor Ninth may be added to this Chord; and, like the Seventh, this Discord will rise a Chromatic Semitone, *e.g.*:—

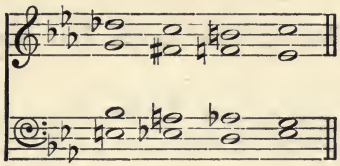


But its derivative, *viz.*, a Chord of the Diminished Seventh upon the Major Third of the scale, is more commonly used than either the Tonic Seventh or the Tonic Minor Ninth.

Here are the ordinary Resolutions of this Diminished Seventh and its Inversions:—



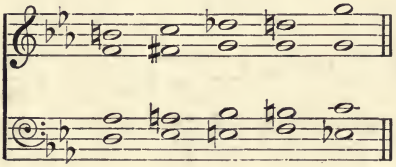
But a simultaneous *downward* movement by a Semitone in every Part is also good, *e.g.*:—



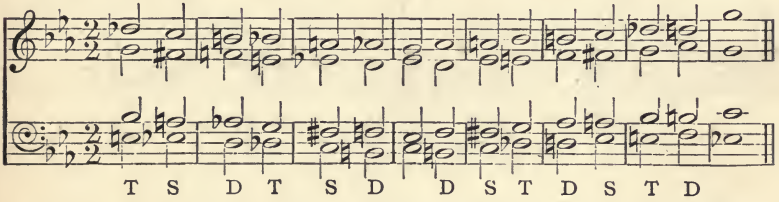
The Consecutive Fifths that occur between the Alto and Treble Parts are irreproachable. *Both* Fifths are Diminished.

If the last illustration is closely examined, it will be seen that the Chord of the Diminished Seventh, derived from the Tonic Minor Ninth, is followed by Inversions of two other Diminished Sevenths, and that the order of their appearance is as follows:—(1) a Tonic Discord, (2) a Supertonic Discord, (3) a Dominant Discord.

These Harmonies may also be taken in reversed order thus:—



And, although good taste will forbid an undue continuance of such progressions, there will be no actual breach of rule if the Parts proceed still further by Semitones in either direction, *e.g.*:—



The initial letters indicate the Roots; Tonic, Supertonic, Dominant, &c.

The observant student should by this time have grasped the idea that three Chords of the Diminished Seventh are contained in every key. This highly important fact must be constantly kept in mind, so that a clear distinction may always be made between those Chords which mark the commencement of a modulation, and others that are merely Chromatic Harmonies resolved within the existing key.

Exercises on Tonic Discords.

Complete the following Exercises in Four-part Harmony.

69.

Notes on Exercise No. 69.

a. This is the Chromatic Seventh upon the Tonic of E♭ Major.

b. See Chapter XX., page 123.

c. This is the First Inversion of the Chromatic Seventh upon the Tonic.

d. This is the Second Inversion of the Chromatic Seventh upon the Tonic of B♭ Major.

e. The key of F Minor is entered by means of the German Sixth.

f. The key of A♭ Major is entered by means of the German Sixth.

g. This is the Second Inversion of the Chromatic Seventh upon the Tonic of E♭ Major.

h. This is the Third Inversion of the Chromatic Seventh upon the Tonic of E♭ Major.

Notes on Exercise No. 70.

a. Here is the Tonic Minor Ninth.

b. This is the Diminished Seventh derived from the Tonic Minor Ninth.

c. This series of Diminished Sevenths begins with that derived from the Tonic Minor Ninth in the key of F Major.

d. This series of Diminished Sevenths begins with the First Inversion of the Diminished Seventh derived from the Tonic Minor Ninth in the key of D Minor.

e. This series of Diminished Sevenths begins with the last Inversion of the Diminished Seventh derived from the Tonic Minor Ninth in D Minor.

CHAPTER XXIV.

Prohibited and Permissible Fifths.

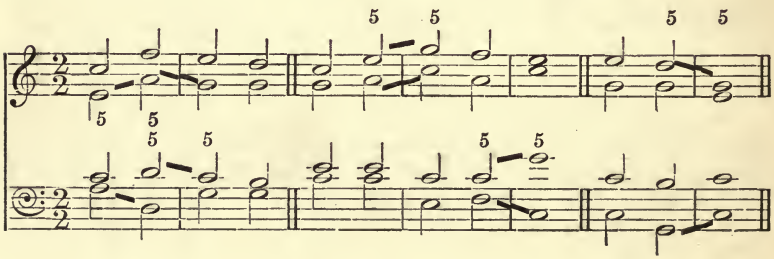
It is probable that more diversity of opinion exists as to the good or evil effect of Consecutive Fifths, than in regard to any other detail of Part-writing.

The precepts put forward in these pages are the outcome of some research. The author has set himself the task of finding answers to two questions:—(1) What have the greatest Composers *habitually* done? (2) In what respects is there a general concurrence of opinion in the teachings of the best writers on Harmony?

The canons of art need not fetter a true musician whose natural powers have been properly trained and developed. Nevertheless, diligent search has to be made through many pages of the works of the Great Masters, before an occasional departure from rule can be discovered.

The student must be content to obey rules deduced from observations of the *general* practice of the best composers. A recapitulation of these rules shall here be made.

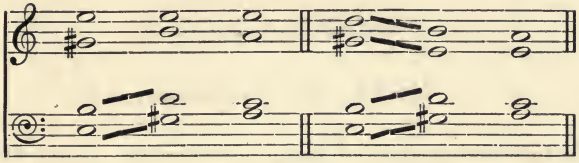
Every consecution of *Perfect* Fifths is forbidden, *e.g.*:—



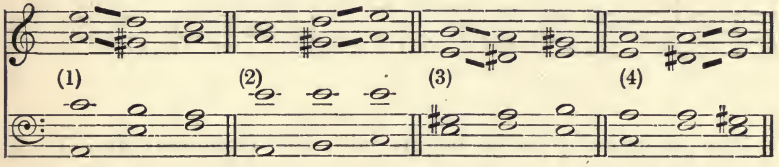
When one Fifth is Perfect and the other Diminished, the good or bad effect will depend upon circumstances.

If the lower of the two voices concerned moves upwards or downwards by the step of a whole Tone, Consecutive Fifths should be assiduously avoided, *e.g.*:—

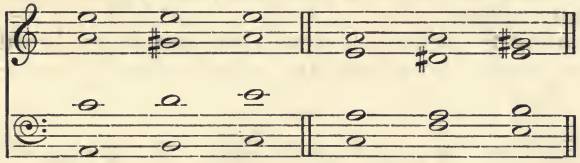
Fifths which are merely the result of a movement of Parts without a change of Harmony produce *no* ill effect, *e.g.* :—



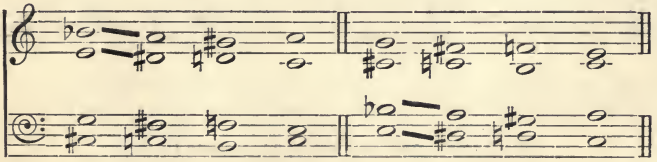
Fifths, between upper Parts, *when the lower of the two voices moves a Semitone*, may be written, (1) when Tonic Harmony is followed by some form of the Dominant Seventh, (2) when the *Second Inversion of the Dominant Seventh* is followed by the First Inversion of the Tonic Triad, (3) when the Italian Sixth is preceded by the Dominant Triad, (4) when the Italian Sixth is followed by the Dominant Triad, *e.g.* :—



But the second and fourth of these examples, although permissible, are undesirable, and the following distribution of the Harmonies should be preferred :—



Finally, Consecutive Fifths, when *both* are Diminished, may be written without scruple between any two Parts, *e.g.* :—

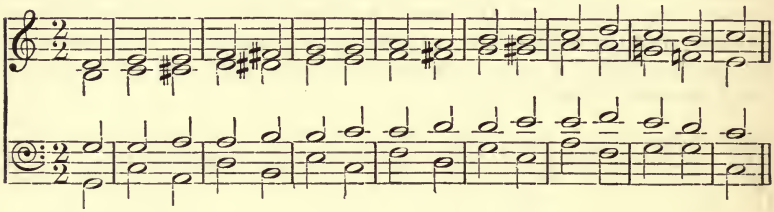


CHAPTER XXV.

Modulating Sequences.

A more interesting kind of Sequence than the Tonal * Sequence spoken of in Chapter X., is one in which every repetition of the Chords employed causes the appearance of a new key.

Here is an example :—



The foregoing passage begins with the Dominant and Tonic Triads in the key of C Major ; the first repetition introduces the corresponding Triads in D Minor ; the second those of E Minor ; and so on, with transitions through F Major, G Major, and A Minor. Each modulation is to a key closely related to that in which the series of Chords begins and ends.

But so many repetitions would most rarely appear : one or two will usually suffice.

Modulating Sequences, however, are commonly based upon a phrase containing three, four, five, or more chords, *e.g.* :—

* Tonality and key are synonymous terms.

Much care is then needful in order to reproduce each Chord accurately in the new key. The last illustration will exemplify this. Chord No. 1 is the Dominant Triad in the key of G Major; the response to it is Chord No. 6, *viz.*, the Dominant Triad in the key of A Minor. Chord No. 2 is the First Inversion of the Tonic Triad in G Major; Chord No. 7 is the First Inversion of the Tonic Triad in A Minor. Chord No. 3 is the First Inversion of the Supertonic Triad in G Major; Chord No. 8 is the First Inversion of the Supertonic Triad in A Minor; it therefore needs a Natural before F.

This point may be made still more plain by the employment of a little phrase containing the Chord of the French Sixth, *e.g.*:—

Without the necessary accidentals the repetitions would be inaccurate.

A critical inspection of this illustration should be made. Chords to be especially noted are those marked *a*, *b*, *c*, and *d*.

The first three contain precisely the same Intervals above the Bass, *viz.*, an Augmented Fourth, a Major Third, and an Augmented Sixth; and each is resolved upon a *Dominant* Triad.

But here the Sequence ends; because the Chord marked *d* contains a Perfect Fourth, a Minor Third, and a Major Sixth: it is, in fact, the Second Inversion of the Dominant Seventh in F Major, and the Chord upon which it resolves is a *Tonic* Triad.

Considerations such as these must be ever present to the mind of the student who is engaged upon the construction of a Modulating Sequence.

Exercises on Modulating Sequences.

Complete the following Exercises in Four-part Harmony, carefully observing every indication of a Modulating Sequence, and selecting appropriate Chords elsewhere.

71.

Notes on Exercise No. 71.

a. Here the Sequence ends.

b. Here one Sequence ends and another begins.

Notes on Exercise No. 72.

a. Here is an opportunity for Double Suspension.

b. Two complete repetitions of this Sequence are possible.

CHAPTER XXVI.

The Pedal Point, or *Point d'Orgue*.

Either the Tonic or the Dominant of a scale may be held in the Bass, and prolonged through several Bars, while the Harmony above it pursues its course, *e.g.*:—

Such sustained notes are called Pedals.

Except at the beginning and end of a Pedal, the Bass note need not belong to the Harmony. All that is necessary is that the other voices should make good Harmony amongst themselves, irrespective of the Bass. In fact, during the continuance of a Pedal, the lowest of the other Parts is to be regarded as the true Bass for the time being.

Transient modulations to related keys are possible upon a Pedal; but harsh effects are likely to ensue, unless the selection of keys is kept within certain limits.

The only modulations which can be recommended for ordinary use are these:—(1) Upon a Tonic Pedal in a Major key, to (*a*) the Relative Minor key and (*b*) the Major key of the Fifth below. (2) Upon a Dominant Pedal in a Major key, to (*a*) the Major key of the Fifth above and (*b*) the Minor key of the Second above. (3) Upon a Tonic Pedal in a Minor key, only to the Minor key of the Fifth below. (4) Upon a Dominant Pedal in a Minor key only to the Minor key of the Fifth above.

The subjoined illustrations will exemplify the instructions just given:—

This Tonic Pedal in C Major contains transient modulations to A Minor and F Major.

This Dominant Pedal in C Major contains transient modulations to G Major and D Minor.

This Tonic Pedal in A Minor contains a transition through D Minor.

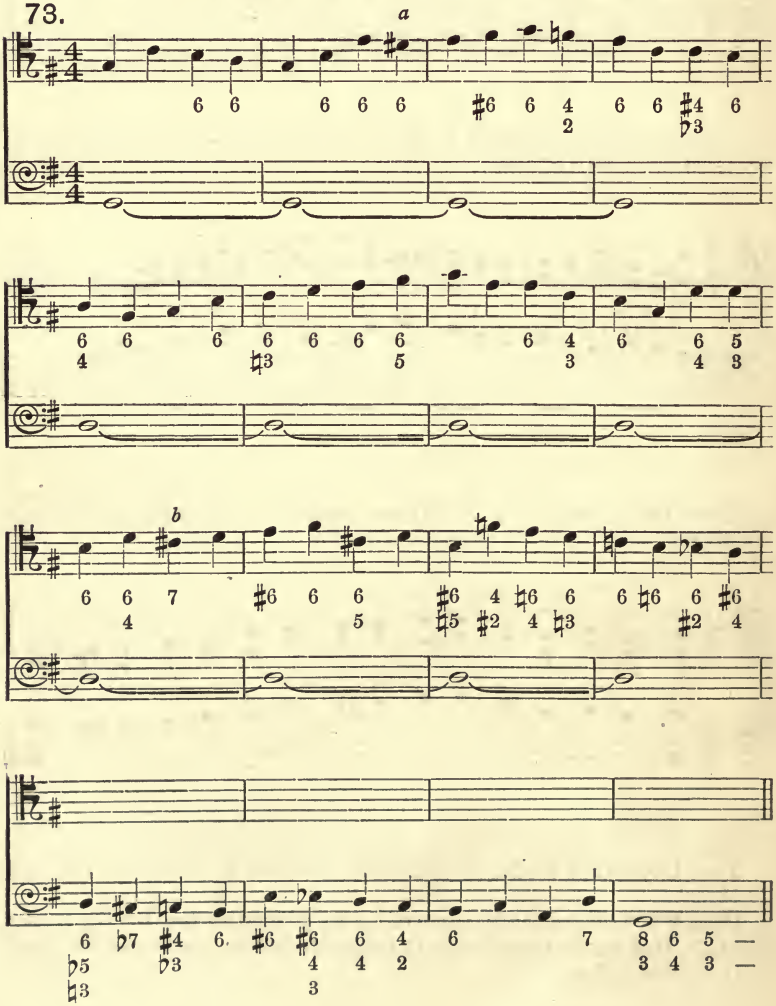
This Dominant Pedal in A Minor contains a transition through E Minor.

Pedals are occasionally inverted, *i e.*, placed in one of the upper Parts. But much experience is requisite before these can be dealt with successfully.

Exercises on Tonic and Dominant Pedals.

Complete the following Exercises in Four-part Harmony. When Figures are placed under the Tenor Part, that Part is to be regarded as the Bass of the Harmony for the time being. Only Alto and Treble Parts are to be added until the Figures appear in their usual position below the Bass. The Tenor Part will then take its customary place in the Four-part Harmony.

73.



Notes on Exercise No 73.

a. Modulations to E Minor and C Major occur on this Tonic Pedal.

b. Modulations to D Major and A Minor occur on this Dominant Pedal.

74.

Notes on Exercise No. 74.

a. A modulation to G Minor is made here.

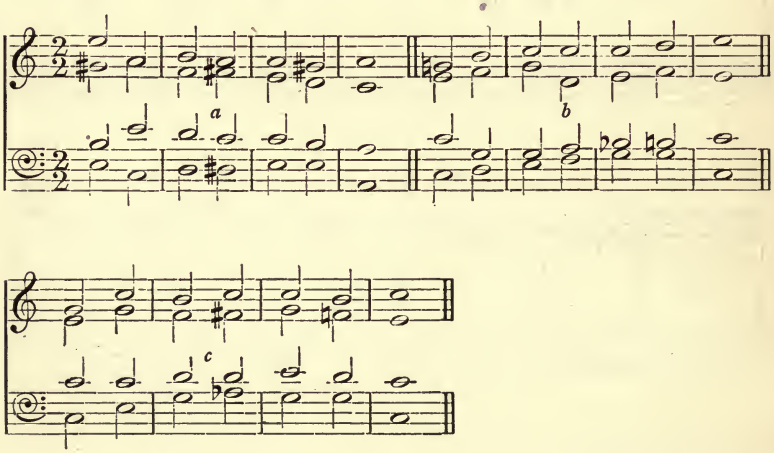
b. A modulation to A Minor is made here.

CHAPTER XXVII.

Exceptional Resolutions of Diatonic Discords.

Various Diatonic Discords and their customary Resolutions have been brought to the student's notice in the earlier pages of this book. It has now to be shown that a Diatonic Discord does not always receive a Diatonic Resolution.

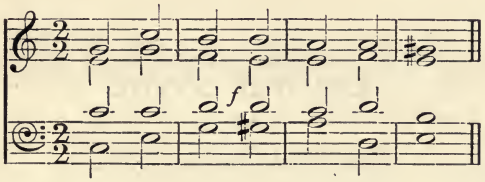
Here are proofs of this:—



At *a*, the First Inversion a Diminished Triad is resolved upon a Supertonic Discord. At *b*, the Chord of the Added Sixth is resolved upon a Tonic Discord. At *c*, the Dominant Seventh is followed by a Chord of the Augmented Sixth.

The Harmony of the Dominant Seventh has yet further liberty. It may resolve upon, either a Supertonic Discord, or a Tonic Discord, *e.g.*:—

It may even resolve upon a Dominant Discord in a related key, *e.g.*:—



But in order to carry out experiments of this kind with success, certain rules must be obeyed:—The dissonant note must either fall a Semitone (see Examples *e* and *f*), rise a Semitone (see Examples *a*, *c*, and *d*), or remain stationary (see Example *b*). And, when the Leading Note forms part of the Harmony, its treatment will also need attention. It must either rise a Semitone (see Examples *c* and *d*), fall a Semitone (see Example *e*), or remain stationary (see Example *f*).

In the last illustration a modulation from C Major to A Minor was made.

Some other Resolutions of the Dominant Seventh, which bring about changes of key, will be exhibited in the next Chapter.

Exercises on Exceptional Resolutions of Diatonic Discords.

75. Write a short passage in the key of C Minor, introducing a Chromatic Resolution of the First Inversion of the Supertonic Triad.

76. Write a short passage in the key of B♭ Major, showing a Resolution of the Chord of the Added Sixth upon a Tonic Discord.

77. Write a short passage in the key of A Major, resolving the Dominant Seventh upon a French Sixth.

78. Write a short passage in the key of A♭ Major, resolving the last Inversion of the Dominant Seventh upon a Supertonic Discord.

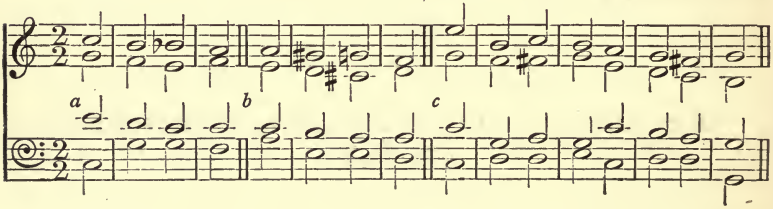
79. Write a short passage in the key of D Major, resolving a Dominant Seventh upon a Tonic Discord.

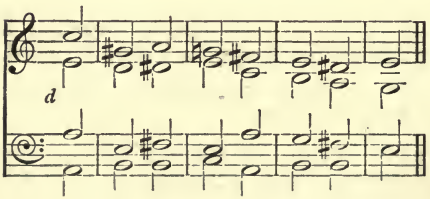
80. Write a short passage beginning in G Major, and resolve the Dominant Seventh of that key upon the First Inversion of the Dominant Seventh in the key of E Minor.

CHAPTER XXVIII.

Chromatic Modulation.

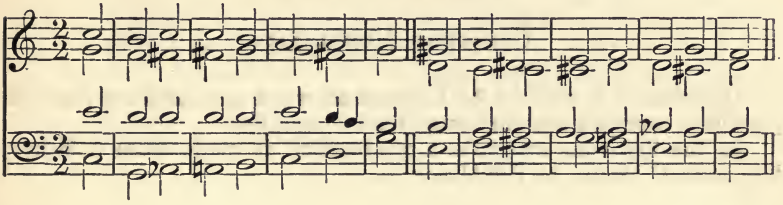
It is hoped that by this time the student has a clear perception of the idea that every key contains three Chords of the Minor Seventh, the constituent parts of which are alike. Upon the Dominant, the Supertonic and the Tonic of any Minor, or Major key, may be placed Chords having a Major Third, a Perfect Fifth and a Minor Seventh above the respective Roots. It follows from this that a Chord of the Dominant Seventh, that is approached in one key, may be quitted, either as a Supertonic Discord, or as a Tonic Discord, in some other key. The subjoined illustrations should make the matter plain :—



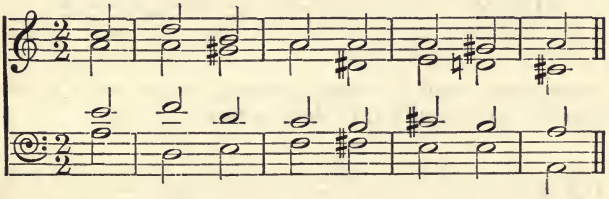


Examples *a* and *b* show the Dominant Seventh of one key resolving as a Supertonic Seventh in another; examples *c* and *d* show Dominant Discords quitted as Tonic Discords.

Again, a Supertonic Discord in a given key may become a Dominant Discord in another; or, yet again, a Tonic Discord in one key may become a Dominant Discord in another, *e.g.*:—



Another important fact is that a Chromatic Discord appearing in a Minor key may be made an effective means of modulation to the Major key *having the same Tonic*, *e.g.*:—



Modulations of this kind are frequently met with in the works of the Great Composers.

Exercises on Chromatic Modulation.

81. Modulate from the Dominant Seventh in C Minor to the key of F Minor.

82. Modulate from a Dominant Discord in A Major to the key of E Major.

83. Modulate from a Supertonic Discord in D Minor to the key of A Minor.

84. Modulate from a Tonic Discord in B♭ Major to the key of E♭ Major.

85. Modulate from B♭ Minor to B♭ Major by means of a Supertonic Discord.

CHAPTER XXIX.

Compound Modulation.

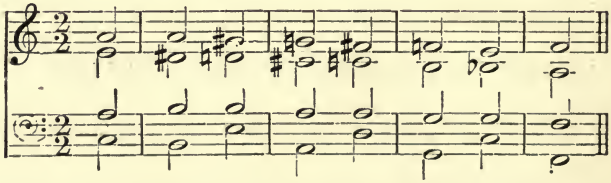
Modulation is said to be Compound when a transition through one key becomes the stepping-stone to another.

In the following example a modulation is made from A Minor, through F Major, to B♭ Major:—

But transitions may be made through more keys than one, in order to arrive at the ultimate destination, *e.g.*:—

This example shows modulations from A Minor, through F Major and B♭ Major, to E♭ Major.

An effective kind of Compound Modulation is produced by a series of Chords of the Minor Seventh Chromatically resolved, *e.g.*:—



The explanation of these progressions is as follows:—

The Dominant Seventh in the key of A Minor becomes a Supertonic Discord in the key of D; the Dominant Seventh in the key of D becomes a Supertonic Discord in the key of G; the Dominant Seventh in the key of G becomes a Supertonic Discord in the key of C; and, finally, the Dominant Seventh in the key of C becomes a Supertonic Discord in the key of F.

Sequential progressions such as these lead to still more rapid modulations when the primary key is Major.

For instance, a Compound Modulation from C Major to so distant a key as that of E♭ Major may be conducted thus:—

But the employment of these quick transitions needs some judgment.

Used without discretion, such passages would produce a restless effect.

Exercises on Compound Modulation.

86. Modulate from B Minor, through G Major, to C Major.

87. Modulate from C♯ Minor, through A Major and D Major, to G Major.

88. Modulate, by means of a Sequence of Sevenths, from E Minor to C Major.

89. Modulate, by means of a Sequence of Sevenths, from B♭ Major to D♭ Major.

CHAPTER XXX.

Enharmonic Modulation.

Modern Harmony is based upon a system of tuning known as Equal Temperament.

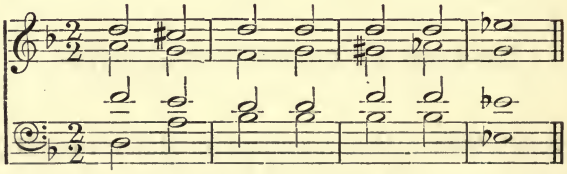
The Major scale now in use is an artificial product; and, with the exception of the Octave, the Intervals contained in it are not in precise agreement with those of Nature.

For instance, if the following progressions were heard in perfect tune, the note G♯ would be slightly, but perceptibly, flatter than the Octave above A♭:—

For this reason (and others) Pianoforte and Organ tuners endeavour to divide each Octave into twelve equal Semitones; with the result that the Major Thirds which we hear are only approximately in tune, all of them being a little too sharp.

These imperfections, however, are not unmixed evils; since they give opportunities for some of the most beautiful of modulatory effects.

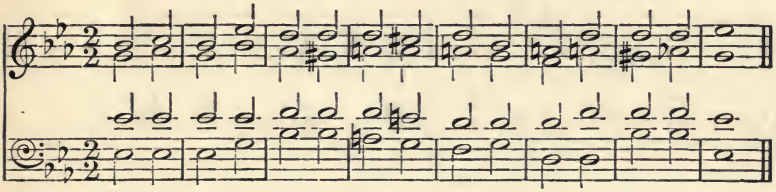
The theoretical difference between G♯ and A♭ is ignored *in practice;* consequently, a change of name, without an actual change of sound, becomes possible, *e.g.*:—



The alteration of G♯ to A♭ gives rise to what is called an Enharmonic Modulation.

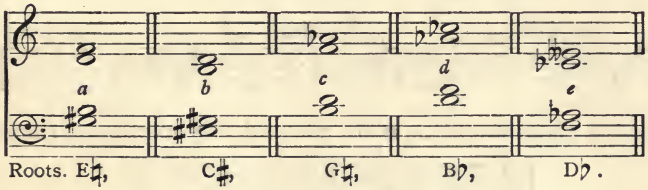
The Chords chiefly used for purposes of this kind are the Dominant Seventh, the German Sixth, and Chords of the Diminished Seventh.

The Intervals of a Minor Seventh and an Augmented Sixth contain the same number of Semitones; and either can be Enharmonically changed into the other, *e.g.* :—



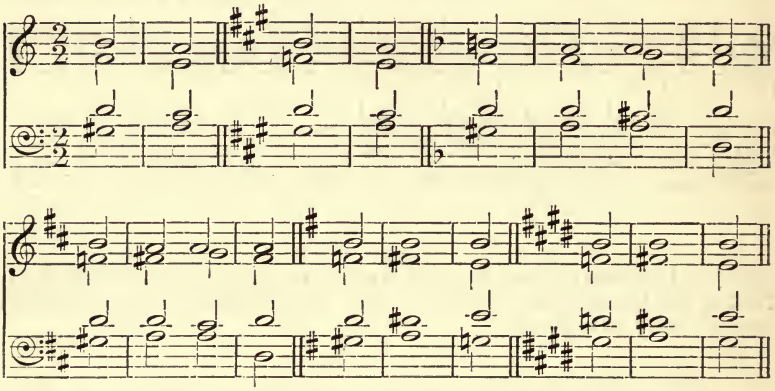
But the Harmony which is most fruitful in Enharmonic changes is that of the Diminished Seventh. Let the following illustrations be thoughtfully examined :—

Each change of notation means a change of Root. The discovery of the Roots, however, need present no difficulty, if every Chord in turn is arranged in Minor Thirds. When this has been done, the Root of each will be a Major Third below the lowest note, *e.g.* :—



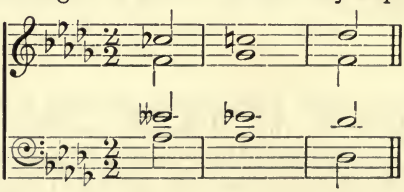
Now, inasmuch as every Diminished Seventh is derived from a Chord of the Minor Ninth, and, further, as the Root of every Minor Ninth may be either a Dominant, a Supertonic, or a Tonic, it is evident that each Diminished Seventh can belong to six keys; three Minor and three Major.

Let the Chord marked *a* be first considered. Its Root is E, which may be (1) a Dominant, either in A Minor or in A Major, (2) a Supertonic, either in D Minor or in D Major, and (3) a Tonic, either in E Minor or in E Major. Here, then, are six Resolutions of one Chord :—



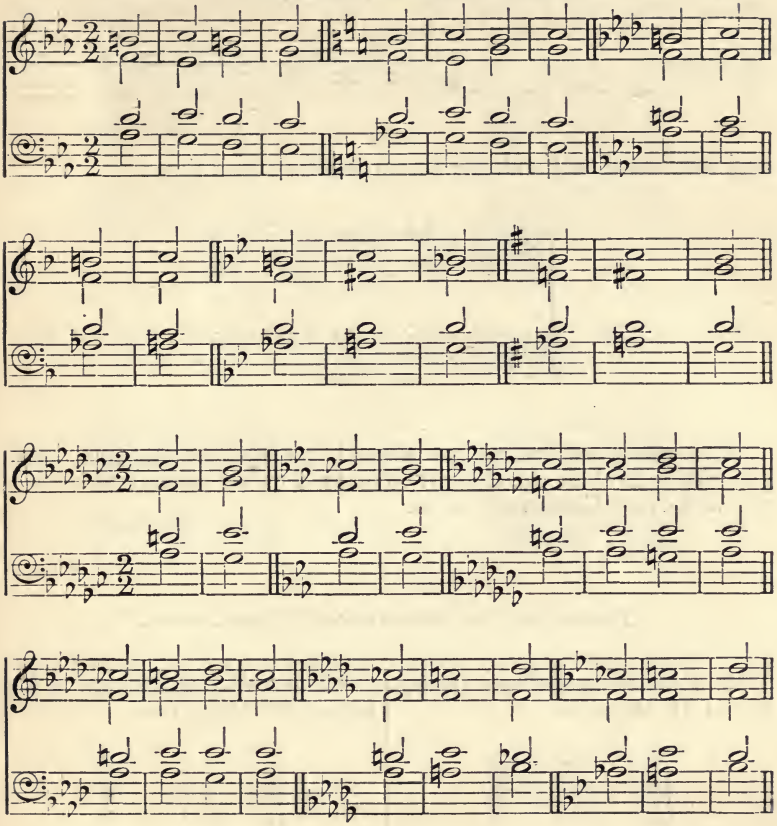
In like manner the Root C♯ may be either a Dominant, a Supertonic, or a Tonic; and so the Chord marked *b* has also six possible Resolutions, thus :—

The last of these might be more conveniently expressed thus :—



But the sound is the same.

The remaining Chords may be similarly treated :—

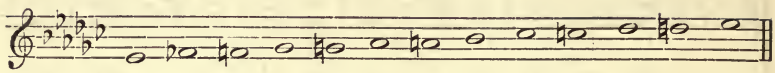


Before attempting an Enharmonic Modulation, the student should write out the Chromatic scale of the required key.* This will ensure correct notation.

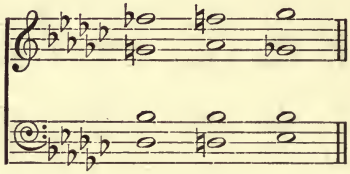
For example, it may be desired to resolve this Chord in E♭ Minor :—

* See Chapter XIX.

Here is the Chromatic scale of that key:—



and the Chord will undergo Enharmonic change thus:—

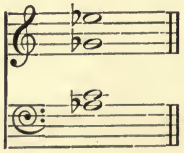


This mode of procedure should be always adopted, until experience enables the student to make a quick mental picture of any and every Chromatic scale.

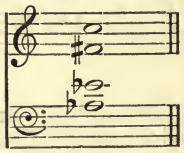
Exercises on Enharmonic Modulation.

90. Resolve this Chord in the key of B Major:—

91. Resolve this Chord in the key of C Major:—

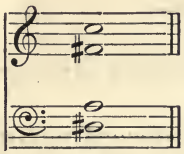


92. Resolve this Chord in the key of D♭ Major:—

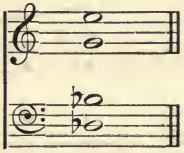


93. Resolve this Chord in the key of A Minor:—

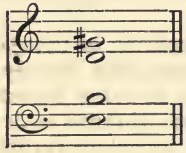
94. Resolve this Chord in the key of B♭ Major :—



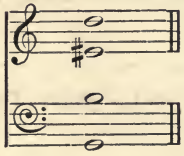
95. Resolve this Chord in the key of E Minor :—



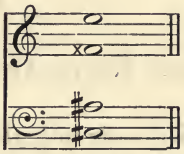
96. Resolve this Chord in the key of G♯ Minor :—



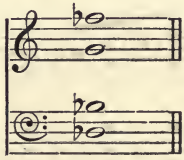
97. Resolve this Chord in the key of C Major :—



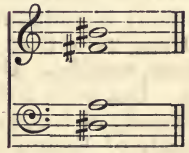
98. Resolve this Chord in the key of A Major :—



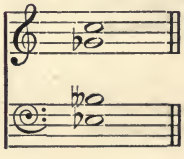
99. Resolve this Chord in the key of G♯ Minor :—



100. Resolve this Chord in the key of G♭ Major :—



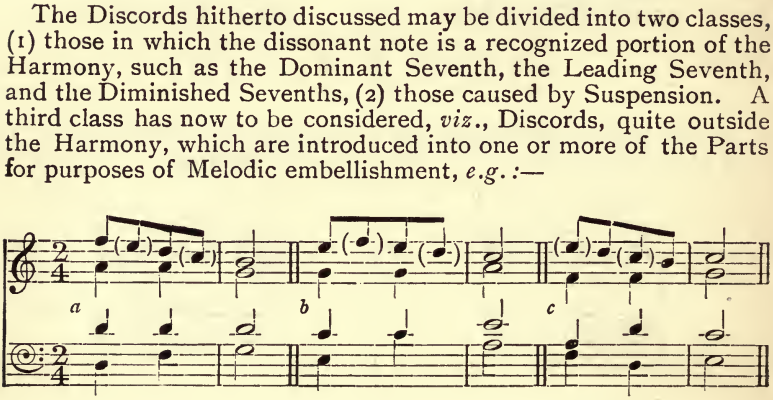
101. Resolve this Chord in the key of B Minor :—



CHAPTER XXXI.

Passing Notes, Auxiliary Notes, and the *Appoggiatura*.

The Discords hitherto discussed may be divided into two classes, (1) those in which the dissonant note is a recognized portion of the Harmony, such as the Dominant Seventh, the Leading Seventh, and the Diminished Sevenths, (2) those caused by Suspension. A third class has now to be considered, *viz.*, Discords, quite outside the Harmony, which are introduced into one or more of the Parts for purposes of Melodic embellishment, *e.g.*:—



If these passages are played twice, the first time omitting the notes enclosed within brackets, the second time adding them, it will be easily understood that these unessential notes are purely ornamental in their character, the Melody being enriched while the Harmony is undisturbed.

Something more than a momentary inspection of these examples is, however, needful. All agree in one respect; the Melody contains no leaps. But each differs from the others in some degree.

The Melody of Example *a* consists of a continuous scale passage. The Melody of Example *b*, after moving upwards, returns to the note with which it began and then proceeds downwards. And, unlike both *a* and *b*, the Discords in the Melody of Example *c* make their appearance *upon* the Beats, instead of *between* them.

The first example contains Passing Notes; in the second, the note F is an Auxiliary Note while D is a Passing Note; and the more prominent dissonances to be observed in the third example are *Appoggiature*,* or, as they are sometimes called, Accented Passing Notes.

---

* *Appoggiature* ("*re*" is pronounced as "ray") is the plural of the Italian word *Appoggiatura*.

Passing and Auxiliary Notes must not leap; but the step which they are allowed to take may be either Diatonic or Chromatic, *e.g.*:—

They may also occur in more than one Part at a time; in which case they must proceed either in Similar Motion in Thirds or Sixths, or else in Contrary Motion beginning and ending in consonance, *e.g.*:—

An Auxiliary Note may be approached by leap; so also may an *Appoggiatura*, *e.g.*:—

---

* The rule against False Relation does not apply to ornamental notes.

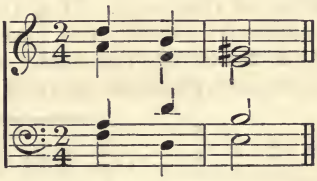
An Auxiliary Note or *Appoggiatura* may be either a Tone or a Semitone *above* the note of Harmony; but it should not be more than a Semitone *below* the note of Harmony, unless that note is (1) the Third above the Root of a Major Common Chord, (2) a Leading Note, or (3) a Dominant Seventh in a Minor key, *e.g.*:—

Special care is necessary in writing Passing Notes; for they may be the cause of Consecutive Fifths if they are rashly introduced, *e.g.*:—

Sometimes also they intervene between faulty progressions, so as to conceal from the eye that which is offensive to the ear, *e.g.*:—

Nevertheless, the following passage is open to no objection whatever:—

for between these Fifths lies a note of Harmony, and the omission of the Passing Notes leaves perfectly correct progressions:—



An *Appoggiatura* should not be heard together with the note upon which it is about to resolve. This rule may be exemplified thus:—

A seeming exception occurs when the Ninth above the Bass becomes an *Appoggiatura*, *e.g.*:—

This however is not really an exception; because the note which the Discord is approaching is the *Octave above the Bass;*—not the Bass itself.

The following would be a serious infraction of rule:—

Very bad.

In Minor keys, Passing and Auxiliary Notes will often bring into use the variations of the scale. If a Passing Note, or an Auxiliary Note, is required between the Leading Note and the Dominant, the Major Sixth of the scale must be employed, whether the progression be upward or downward, *e.g.:*—

Again, the Minor Seventh of the scale is the only possible Passing Note or *Appoggiatura* between the Submediant and the Tonic, *e.g.:*—

The Seventh degree of a Major scale is a Leading Note only when it is an essential portion of the Harmony.

Used as a Passing Note or *Appoggiatura*, it may ascend or descend with equal freedom.

A Melodic ornament sometimes takes the form of a Note of Anticipation, *i.e.*, a note of small time-value which moves in advance to one of the sounds of the coming Chord. Grace Notes of this kind do not affect the Harmony. The Parts proceed just as if these notes were absent, *e.g.* :—

Exercises on Passing Notes, Auxiliary Notes, and the *Appoggiatura*.

Complete the following Exercises by the addition of Alto and Tenor Parts, choosing suitable Harmonies :—

102.

NOTES ON EXERCISE No. 102.

a. Neither B nor D is a note of Harmony.

b. Quaver movement should be maintained in one of the inner Parts.

103.

NOTES ON EXERCISE No. 103.

a. Double Passing Notes should be introduced here.

b. This Bar should contain different positions of one Chord only.

CHAPTER XXXII.

The Harmonization of Florid Melodies.

The exercises given at the end of Chapter XVIII. were rhythmically simple, and every note of Melody was essential to the Harmony.

The treatment of Melodies written in a more ornate style must now receive attention.

A comparison of two ways of harmonizing the same fragment of Melody will be instructive:—

The former is grotesque, owing to the fact that the Harmonies either wait for, or hurry along with the Melody.

In the latter illustration, the Harmony pursues a steady course: the F♯ in Bar 1 is treated as a Passing Note, and the prolongation of the B♮ in Bar 3 is made the occasion for a Suspension.

Much discretion is needed in deciding which notes shall be harmonized.

It is impossible to give inflexible rules in regard to this matter; but it is not difficult to lay down general principles. These may be stated thus:—(1) There should usually be some action, in one or more of the Parts, at each Beat of a Bar.

(2) There should not, generally speaking, be more Chords in a Bar than there are Beats in a Bar.

(3) It is undesirable that every Half-beat should be harmonized.

The observance of these recommendations will prevent halting effects on the one hand, and fidgetty changes on the other. One difficulty amongst others has to be met. It sometimes happens that a given passage may be correctly treated with the aid of Passing Notes in one case and *Appoggiature* in another, *e.g.*:—

Under such circumstances an examination of the context will probably influence the student's judgment in the right direction.

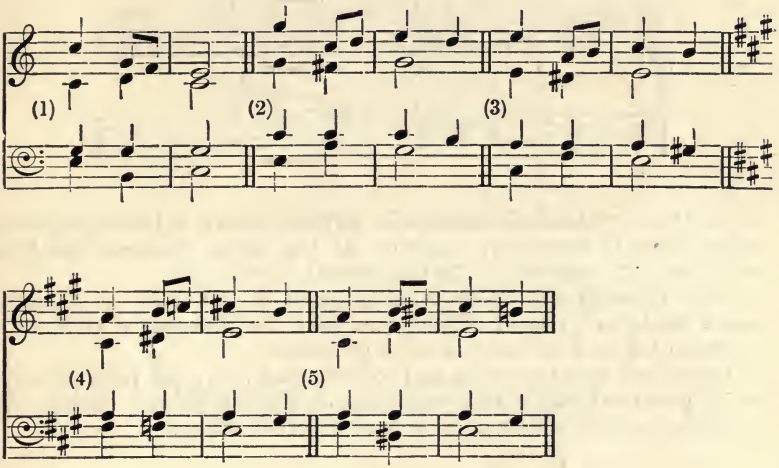
Occasionally, however, a decision may be arrived at without hesitation; for, if the second of two Half-beats leaps, it cannot be either a Passing Note or an Auxiliary Note, *e.g.*:—

Here the first quaver in each couplet is an *Appoggiatura*, and the second is the note of Harmony. A few more words are called for in respect of the pair of quavers in Bar 2.

It was pointed out, in Chapter XXXI., that the sounding of an Appoggiatura, together with the Note of Harmony in place of which it stands, must be avoided.

It may here be added that, although Similar Motion to the note of Resolution is not good, Contrary Motion to it is quite satisfactory, *e.g.*:—

But, without the use of any kind of ornamental note, two successive Half-beats may sometimes be associated with different forms of one Harmony. Here are examples :—



In the first of these illustrations, the First Inversion of the Dominant Triad is immediately followed by the First Inversion of the Dominant Seventh; in the second, a Supertonic Discord is completed by the addition of its Root; in the third and fourth illustrations, the appearance of the second quaver causes a change from one form of the Chord of the Augmented Sixth to another: the Fifth illustration demands special comment.

In Chapter XX. it was explained that, when a Chord of the Dominant Minor Thirteenth is resolved in a Major key, the strict notation is rarely employed. Other instances of convenient though false notation are not uncommon.

In the last of the five short illustrations just given, B♯ is a substitute for C♮. If the latter note were written, the Chord would be recognized as a Diminished Seventh derived from the Supertonic Root. This, however, would necessitate the use of two accidentals in succession :—

and the progression would seem less simple to the reader.

Considerations such as these have often influenced composers. No better example can be found than the following extract from the "Schicksalslied" by Brahms:—

That this Enharmonic change is written in order to simplify the voice Part is manifest; because at the same moment the true notation, A♭, appears in the Orchestral Score.

This passage affords convincing proof of the truth of a statement made in Chapter XXX., *viz.*, that the theoretical difference between G♯ and A♭ is ignored in practice.

Expedient notation such as the foregoing may, not infrequently, be of practical value to the student. The subjoined phrase, for instance, can be harmonized in four different ways:—

(1) A♯ may be treated as a Leading Note, with a modulation to B Minor:—

(2) A♯ may be an Augmented Sixth followed by the Dominant Triad in E Minor:—

(3) A♯ may become a Dominant Minor Thirteenth :—

(4) A♯ may be treated as a Diminished Seventh :—

Examples 1 and 2 are written in strict notation.

In Examples 3 and 4, the note A♯ is to be regarded as a substitute for B♭.

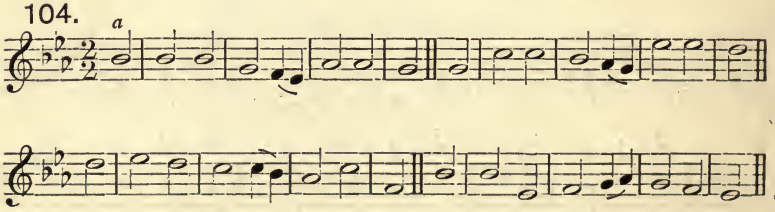
The ending of a Melody sometimes looks more difficult than it is. A few examples will show that Florid passages are often accompanied by simple Harmonies :—

Let it be observed that there is no effect of Consecutive Fifths in the last two examples; because the notes belonging to the Harmony form *Fourths* with one another.

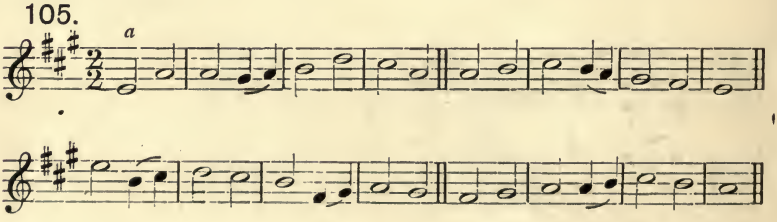
The advice given in this Chapter is intended to supplement, not to supersede, the instructions contained in Chapter XVIII.

Melodies to be harmonized in Four Parts.

104.

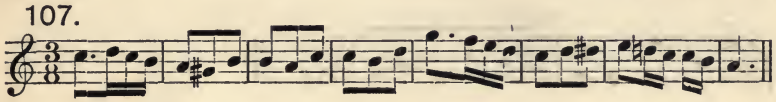


105.

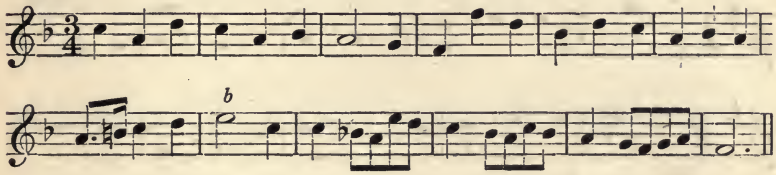


106.

107.

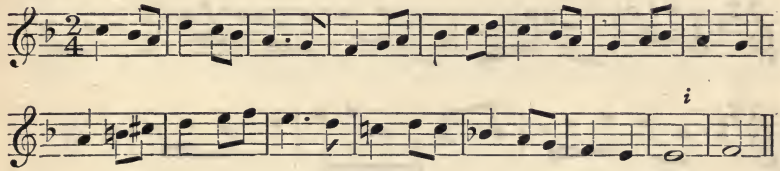


108.



109.

110.



111.

112.

113.

114.

115.

116.

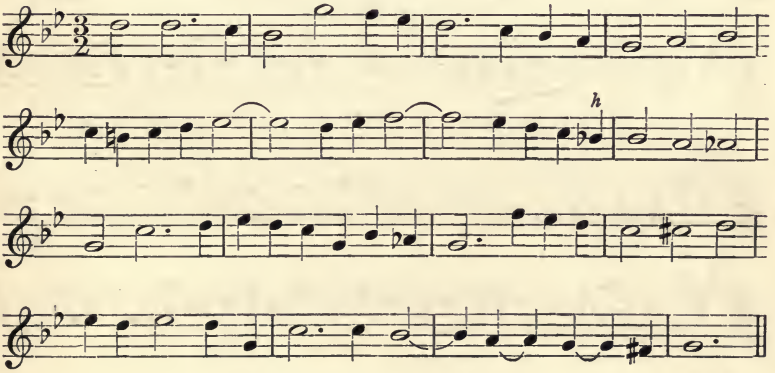
117.

118.

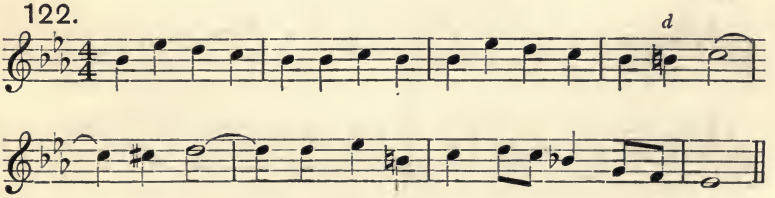
119.

120.

121.



122.



123.

124.

125.

126.

127.

128.

NOTES ON EXERCISES NOS. 104 TO 128.

a. Nos. 104 and 105 are written in the form of Hymn Tunes. *Alla Cappella* time is used: the crotchets are therefore Half-beats.

b. Here should be a Half Close in A Minor.

c. Modulation should be made through A Minor to E Minor.

d. A short modulating Sequence begins here.

e. This passage of Melody is written in phrases of Five Bars. A Half Close occurs at the Fifth Bar.

f. Here should be a Half Close in B Minor.

g. When a Chromatic note occurs twice in the same Melody, the Harmony should be varied.

h. This is a note of Anticipation.

i. Double Suspension combined with Retardation should appear here.

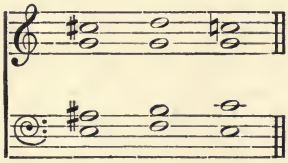
CONCLUSION.

Readers of this book must not be content even when they have worked out all the exercises.

The knowledge thus gained should be applied to the Analysis of the Harmonies which they meet with in their daily practice.

But they must bear in mind what has been said about convenient notation.

For instance, the following Chords are in the key of C Major:—



Now the Chromatic scale of that key contains neither A♯ nor C♯. The true sounds are B♭ and D♭; and the Chord is the Diminished Seventh explained in Chapter XXIII.

A careful study of the context will generally determine the key, and a discovery of the tonality will settle the question of notation.

HERBERT CREIGHTON,
BIRSTALL.

NOVELLO'S
MUSIC PRIMERS AND EDUCATIONAL SERIES.
EDITED BY SIR JOHN STAINER AND SIR C. HUBERT H. PARRY.

PRICE TWO SHILLINGS.

HARMONY

BY

DR. STAINER.

CONTENTS.

Subjects included in the study of Harmony: Scales, Intervals, Chords, Progressions—The different kinds of Scales: Diatonic, Chromatic, Enharmonic—Variety of forms of Minor Scale—Relation of Scales—Diagram of Division of Scales—Key—Relation of Keys—Cycle of Keys—Method of reckoning and naming Intervals—Major, Minor, and Diminished Intervals—Table of Diminished Sevenths—Simple and Compound Intervals—Diagram of threefold Division of Intervals— The Construction of Chords—Common Chords—Rules governing the Succession of Common Chords—Examples and Exercises.—Inversion of Chords—Figuring of Chords—Distribution of Parts—Treatment of Leading-Note—Examples and Exercises.—Different kinds of Motion—Rules governing the filling in of Bass Parts—Examples and Exercises.—Analysis of Simple Harmony—Chorals to be Analysed—Chord of the Dominant Seventh—Its inversions—Their figuring and treatment—False relation—Examples and Exercises.—Suspensions—Suspension of nine to eight—Inversions of nine to eight—Examples and Exercises.—Chord of Dominant Ninth—Its inversions, treatment, and figuring—Examples and Exercises.—Suspension of four to three—Its resolutions and inversions—Dominant Eleventh—Its inversions and resolutions—Suspended Leading-Note—Its resolutions and inversions—Examples and Exercises.—Double Suspensions—Triple Suspensions—Examples and Exercises.—Different Triads—Their nature and treatment—Chords of the Augmented Sixth—Suspension six-four to five-three on the Tonic—Six to five on Dominant—Neapolitan Sixth—Passing-Notes, Diatonic and Chromatic—Cadences—Attendant or Relative Keys—Modulation—Exercises.—Conclusion.

NOVELLO'S

MUSIC PRIMERS AND EDUCATIONAL SERIES.

EDITED BY SIR JOHN STAINER AND SIR C. HUBERT H. PARRY.

PRICE TWO SHILLINGS.

FUGUE

BY

JAMES HIGGS.

CHAPTER I.

PRELIMINARY.

Sketch of a four-part Fugue containing definitions of Subject—Answer—Counter-subject—Codetta—Exposition—Counter-exposition—Episode—Stretto, &c.—Enumeration of the several varieties of Fugue.

CHAPTER II.

THE SUBJECT.

Characteristic features—The modulation available—Remarks on compass—Initial note—Rhythmical aspect—Subjects should be designed for Stretto—Frequent use of scale passages—Examples chiefly from Bach and Handel.

CHAPTER III.

THE ANSWER.

Real answer—Tonal Answer—Influence of the ancient Church modes on fugal reply—Examples chiefly from Bach, Handel, Haydn, &c., arranged in systematic order, with a collection of rules and precepts deduced from examples and authorities.

CHAPTER IV.

COUNTER-SUBJECT.

Twofold use of term—Usual conditions observed in Counter-subject—Necessity for the use of Double Counterpoint—Influence of order of Reply—Counter-subject in Tonal Fugue—Beginning and end of Counter-subject often altered—Introduction of new Counter-subjects—Examples from Bach, Handel, Mendelssohn, Mozart, &c.

CHAPTER V.

EPISODE.

Nature of Episode—Its place—Connection with the more essential parts of the Fugue—Detailed examples from several of Bach's Fugues—Free Episode examples, Bach and Schumann—Episodes often display the individuality of the composer.

CHAPTER VI.

STRETTO.

Its nature and place—Various devices employed—Stretto by strict intervals—Stretto by the less exact forms of imitation—By inversion, augmentation, diminution, and alteration, illustrated by examples from Richter, Bach, Haydn, Mozart, &c.

CHAPTER VII.

ORDER OF ENTRY—MODULATION—PEDAL.

Order of entry in Exposition—Table of entry (in Exposition) of the whole of Bach's "Wohltemperirte Clavier"—Summary of foregoing table—Order of entry after Exposition—Modulation chiefly within related keys—Effect of fugal form on the modulation—The Pedal, conditions of its use—Examples.

CHAPTER VIII.

THE CONSTRUCTION OF FUGUE AS A WHOLE.

Hints for students for the methodical and progressive practice of Fugue writing—Six Fugues, chiefly from Bach, in open score. The Fugues are accompanied with charts in which the construction of each Fugue is shown at one view.

Novello's Original Octavo Editions of

ORATORIOS, CANTATAS, MASSES, ODES, &c.

			s.	d.
FRANZ ABT.				
Minster Bells (Female Voices)	Sol-fa, 6d.		1	6
Springtime	(ditto)	Ditto	1	6
Summer	(ditto)	Ditto	1	6
The Fays' Frolic	(ditto)	Ditto	1	6
The Golden City	(ditto)	Ditto	1	6
The Silver Cloud	(ditto)	Ditto	1	6
The Water Fairies	(ditto)	Ditto	1	6
The Wishing Stone	(ditto)	Ditto	1	6
J. H. ADAMS.				
A day in Summer (Female Voices)			1	6
Ditto (Sol-fa)			0	6
King Conor (Sol-fa, 1s.)			2	0
THOMAS ADAMS.				
A golden harvest (Sol-fa, 8d.)			1	0
The Cross of Christ (Sol-fa, 6d.)			1	0
The Holy Child (Sol-fa, 6d.)			1	0
The Rainbow of Peace			1	0
B. AGUTTER.				
Missa de Beata Mariâ Virgine, in C ...			2	6
Missa de Sancto Albano (English)			3	0
THOMAS ANDERTON.				
The Norman Baron			1	0
Wreck of the Hesperus (Sol-fa, 4d.) ...			1	0
Yule Tide			1	6
J. H. ANGER.				
A Song of Thanksgiving			1	0
W. I. ARGENT.				
Mass in B flat (St. Benedict)			2	6
P. ARMES.				
Hezekiah			2	6
St. Barnabas			2	0
St. John the Evangelist			2	6
A. D. ARNOTT.				
The Ballad of Carmilhan (Sol-fa, 1s. 6d.)			2	6
Young Lochinvar (Sol-fa, 6d.)...			1	6
E. ASPA.				
Endymion (With Recitation)			2	6
The Gipsies			1	0
ASTORGA.				
Stabat Mater			1	0
IVOR ATKINS.				
Hymn of Faith			1	6
J. C. BACH.				
I wrestle and pray (Motet) (Sol-fa, 2d.) ...			0	4
J. S. BACH.				
A Stronghold sure (Choruses, Sol-fa, 6d.)			1	0
Be not afraid (Motet) (Sol-fa, 4d.)... ...			0	6
Bide with us...			1	0
Blessing, Glory, and Wisdom...			0	6
Christ lay in death's dark prison... ...			1	0
Christmas Oratorio			2	0
Ditto (Parts 1 & 2) (Sol-fa, 6d.) ...			1	0
Ditto (Parts 3 & 4)			1	0
Ditto (Parts 5 & 6)			1	0
Come, Jesu, come (Motet)			1	0
Come, Redeemer of our race			1	0
From depths of woe I call on Thee ...			1	0
God goeth up with shouting			1	0
God so loved the world			1	0
God's time is the best (Sol-fa, 6d.)			1	0
How brightly shines			1	0
If thou but sufferest God to guide thee			1	0
Jesus, now will we praise Thee			1	0
Jesus sleeps, what Hope remaineth ...			1	0
Jesu, priceless Treasure (Sol-fa, 6d.) ...			1	0
Magnificat in D			1	0
Mass in B minor (Choruses only, Sol-fa, 2s.)			2	6
Missa Brevis in A			1	6
My Spirit was in heaviness (Sol-fa, 8d.) ...			1	0
Now shall the grace (Double Chorus) ...			0	6
Ditto (Sol-fa)			0	6
O light Everlasting (Sol-fa, 6d.)			1	0
O teach me, Lord, my days to number ...			1	0
Praise our God who reigns in heaven ...			1	0
Praise thou the Lord, Jerusalem... ...			1	0
Sing ye to the Lord (Motet) (Sol-fa, 1s.)			1	0
Sleepers, wake (Sol-fa 6d.)			1	0

			s.	d.
J. S. BACH.—*Continued.*				
Strike, thou hour so long expected ...			1	0
The Lord is a Sun and Shield			1	0
The Lord is my Shepherd			1	0
The Passion (St. John)			2	0
The Passion (St. Matthew)			2	6
Ditto (Abridged, as used at St. Paul's)			1	6
Ditto (Choruses only, Sol-fa)			1	0
There is nought of soundness in all my body			1	0
The Sages of Sheba			1	0
The Spirit also helpeth us (Motet) ...			1	0
Thou Guide of Israel			1	0
When will God recall my spirit			1	0
GRANVILLE BANTOCK.				
The Fire-Worshippers			2	6
J. BARNBY.				
Rebekah (Sol-fa 9d.)			1	0
The Lord is King (Psalm 97) (Sol-fa, 1s.) ...			1	6
King all Glorious (Sol-fa, 1½d.)			0	6
LEONARD BARNES.				
The Bridal Day			2	6
J. F. BARNETT.				
Paradise and the Peri			4	0
The Ancient Mariner (Sol-fa, 2s.)			3	6
The Raising of Lazarus			6	6
The Wishing Bell (Female Voices) ...			2	6
Ditto ditto (Sol-fa) ...			1	0
MARMADUKE BARTON.				
Mass in A major (For Advent and Lent) ...			1	0
BEETHOVEN.				
A Calm Sea and a Prosperous Voyage ...			0	4
Choral Fantasia (Sol-fa, 3d.)			1	0
Choral Symphony			2	6
Ditto (Vocal Portion) ...			1	6
Ditto (Sol-fa)			0	6
Communion Service in C			1	6
Engedi; or, David in the Wilderness ...			1	0
Mass in C			1	0
Mass in D			2	0
Meek, as Thou livedst, hast Thou departed			0	2
Mount of Olives (Choruses, Sol-fa, 6d.) ...			1	0
Ruins of Athens (Sol-fa, 6d.)			1	6
The Praise of Music			1	6
A. H. BEHREND.				
Singers from the sea (Female Voices) ...			1	6
Ditto (Sol-fa)			0	9
WILFRED BENDALL				
A Legend of Bregenz (Female Voices) ...			1	6
Ditto (Sol-fa)			0	8
Song Dances (Vocal Suite) (Female Voices)			2	0
Ditto (Sol-fa)			0	9
The Lady of Shalott (Female Voices) ...			1	6
Ditto (Sol-fa)			0	8
KAREL BENDL.				
Water-Sprite's Revenge (Female Voices)			1	0
SIR JULIUS BENEDICT.				
Passion Music from St. Peter...			1	6
St. Peter			3	0
The Legend of St. Cecilia (Sol-fa, 1s. 6d.)			2	6
GEORGE J. BENNETT.				
Easter Hymn			1	0
SIR W. STERNDALE BENNETT.				
International Exhibition Ode (1862) ...			1	0
The May Queen (Sol-fa, 6d.)			1	0
Ditto (Choruses only)			0	8
The Woman of Samaria (Sol-fa, 1s.) ...			4	0
HECTOR BERLIOZ.				
Faust Choruses and Words of Solos only.) (Sol-fa, 1s.)			2	6
The Childhood of Christ			2	0
Ditto (Choruses and Words of Solos only. Sol-fa)... ...			0	8
Te Deum Laudamus (Latin)			2	0
G. R. BETJEMANN.				
The Song of the Western Men			1	0
W. R. BEXFIELD.				
Israel Restored			4	0

HUGH BLAIR.

	s.	d.
Blessed are they who watch (Advent) ...	1	6
Harvest-Tide	1	0
The Song of Deborah and Barak	2	6
Trafalgar (Sol-fa, 8d.)	1	6

JOSIAH BOOTH.

The Day of Rest (Female Voices) (Sol-fa, 9d.)	1	6

KATE BOUNDY.

The Rival Flowers (Operetta) (Sol-fa, 6d.)	1	6

E. M. BOYCE.

The Lay of the Brown Rosary	1	6
The Sands of Corriemie (Female Voices)	1	6
Ditto (Sol-fa)	0	6
Young Lochinvar	1	6

J. BRADFORD.

Harvest Cantata	1	6

J. BRAHMS.

A Song of Destiny	1	0

CHARLES BRAUN.

Queen Mab and the Kobolds (Operetta) ...	2	0
Ditto ditto (Sol-fa) ...	0	9
Sigurd	5	0
The Country Mouse and the Town Mouse (for Children) (Sol-fa, 4d.)	1	0
The Snow Queen (Operetta) (Sol-fa, 6d.) ...	1	0

A. HERBERT BREWER.

A Song of Eden	1	0
Emmaus (Sol-fa, 9d.)	1	6
Ninety-Eighth Psalm	1	6
O praise the Lord	1	0
Sir Patrick Spens (Ballad) (Sol-fa, 8d.) ...	1	6
The Holy Innocents	2	0

J. C. BRIDGE.

Daniel	3	6
Resurgam	1	6
Rudel	4	0

J. F. BRIDGE.

Boadicea	2	6
Callirhoë (Sol-fa, 1s. 6d.)	2	6
Forging the Anchor (Sol-fa, 1s.)	1	6
Hymn to the Creator	1	0
Mount Moriah	3	0
Nineveh	2	6
Rock of Ages (Latin and English) (Sol-fa, 4d.)	1	0
The Ballad of the Clampherdown ...	1	0
Ditto (Sol-fa)	0	8
The Cradle of Christ ("Stabat Mater")	1	6
The Flag of England (Sol-fa, 9d.)	1	6
The Frogs and the Ox (for Children) ...	1	0
Ditto ditto (Sol-fa) ...	0	6
The Inchcape Rock (Sol-fa, 6d.)	1	0
The Lobster's Garden Party (Female Voices) (Sol-fa, 4d.)	1	0
The Lord's Prayer (Sol-fa, 6d.)	1	0
The Spider and the Fly (Female Voices) ...	1	0
Ditto ditto (Sol-fa)	0	6

DUDLEY BUCK.

The Light of Asia	3	0

EDWARD BUNNETT.

Out of the Deep (Psalm 130)	1	0

T. A. BURTON.

Captain Reece (Boys' Voices) (Sol-fa, 6d.)	1	0
The Tragedy of Cock Robin (Short Action Piece) (Sol-fa, 3d.)	0	8
The Martinet (Humorous Naval Cantata for Boys) (Sol-fa, 6d.)	1	0
The Yarn of the Nancy Bell. Cantata or School Song (Boys' Voices) ...	1	0
Ditto (Sol-fa)	0	6

W. BYRD.

Mass for Four Voices	2	6

CARISSIMI.

Jephthah	1	0

A. von AHN CARSE.

The Lay of the Brown Rosary	2	6

WILLIAM CARTER.

Placida (Choruses only, 1s.)	2	0

CHERUBINI.

First Requiem Mass, C minor (Lat. and Eng.)	1	0
Second Mass in D minor	2	0
Third Mass (Coronation)	1	0
Fourth Mass in C	1	0

E. T. CHIPP.

Naomi	2	0

HAMILTON CLARKE.

Drums and Voices (Operetta) (Sol-fa, 9d.)	2	0
Hornpipe Harry (Operetta) (Sol-fa, 9d.) ...	2	6
Pepin the Pippin (Operetta) (Sol-fa, 9d.) ...	2	6
The Daisy Chain (Operetta) (Sol-fa, 9d.)	2	6
The Missing Duke (Operetta) (Sol-fa, 9d.)	2	6

FREDERIC CLIFFE.

The North-East Wind (Sol-fa, 9d.) ...	2	0

GERARD F. COBB.

A Song of Trafalgar (Men's Voices) ...	2	0
My soul truly waiteth	1	0

S. COLERIDGE-TAYLOR.

Meg Blane (Sol-fa, 9d.)	2	0
Scenes from the Song of Hiawatha... ...	3	6
Ditto ditto (Sol-fa)	2	0
Hiawatha's Departure (Sol-fa, 1s.)	2	0
Hiawatha's Wedding-Feast (Sol-fa, 1s.) ...	1	6
Ditto ditto (German words) ...	Mark	3
The Death of Minnehaha (Sol-fa, 1s.) ...	1	6
The Atonement	3	6
The Blind Girl of Castél-Cuillé (Sol-fa, 1s.)	2	6

FREDERICK CORDER.

The Bridal of Triermain (Sol-fa, 1s.) ...	2	6

SIR MICHAEL COSTA.

The Dream	1	0

H. COWARD.

Gareth and Linet (Choruses, Sol-fa, 1s.) ...	2	6
The Story of Bethany (Sol-fa, 1s. 6d.) ...	2	6

F. H. COWEN.

A Daughter of the Sea (Female Voices) ...	2	0
Ditto ditto (Sol-fa)	1	9
A Song of Thanksgiving	1	0
Christmas Scenes (Female Voices)... ...	2	0
Ditto ditto (Sol-fa) ...	0	6
Coronation Ode	1	0
He giveth His beloved sleep (Sol-fa. 6d.)	1	0
John Gilpin (Sol-fa, 1s.)	2	6
Ode to the Passions (Sol-fa, 1s.)	2	0
Ruth (Sol-fa, 1s. 6d.)	4	0
St. John's Eve (Sol-fa, 1s. 6d.)...	2	6
Sleeping Beauty (Sol-fa, 1s. 6d.)	2	6
Summer on the River (Female Voices) ...	2	0
Ditto ditto (Sol-fa) ...	0	9
The Rose of Life (Female Vv.) (Sol-fa, 9d.)	2	0
The Water Lily	2	6
Village Scenes (Female Vv.) (Sol-fa, 9d.) ...	1	6

J. W. COWIE.

Via Crucis (Sol-fa, 1s.)	1	6

J. MAUDE CRAMENT.

I will magnify Thee, O God (Psalm 145) ...	2	6
Little Red Riding-hood (Female Voices)	2	0

W. CRESER.

Eudora (A Dramatic Idyll)	2	6

W. CROTCH.

Palestine	3	0

W. H. CUMMINGS.

The Fairy Ring	2	6

W. G. CUSINS.

Te Deum in B flat	1	6

FELICIEN DAVID.

The Desert (Male Voices) (Sol-fa, 8d.) ...	1	6

H. WALFORD DAVIES.

Lift up your hearts	2	6
Hervé Riel	1	0
Humpty Dumpty (for Children) (Sol-fa, 9d.)	1	6
The Temple	4	0
The Three Jovial Huntsmen (Folio) ...	1	6

P. H. DIEMER.

Bethany	4	0

F. G. DOSSERT.

Communion Service in E minor	2	0
Mass in E minor	5	0

LUCY K. DOWNING.

A Parable in Song	2	0

T. F. DUNHILL.

The Frolicsome Hours (Musical fantasy (Sol-fa, 6d.)	1	6
Tubal Cain (Ballad) (Sol-fa, 6d.)	1	0

F. DUNKLEY.

The Wreck of the Hesperus ...	1	0

ANTONÍN DVOŘÁK.

	s.	d.
Communion Service in D	1	6
Mass in D	1	6
Patriotic Hymn	1	6
Ditto (German and Bohemian Words)	3	0
Requiem Mass	5	0
St. Ludmila	5	0
Ditto (German and Bohemian Words)	8	0
Stabat Mater (Sol-fa, is. 6d.)	2	6
Ditto (English Words, At the foot of the cross) (Sol-fa, is. 6d.) ...	2	6
The Spectre's Bride (Sol-fa, is. 6d.) ...	3	0
Ditto (German and Bohemian Words)	6	0

A. E. DYER.

Electra of Sophocles	1	6
Salvator Mundi	2	6

JOHN. B. DYKES.

The Lord is my Shepherd	1	0
These are they (Sol-fa, 2d.)	0	6

H. J. EDWARDS.

Praise to the Holiest	1	6
The Ascension	2	6
The Epiphany	2	0
The Risen Lord	2	6

EDWARD ELGAR.

The Apostles	5	0
Ditto (Choruses and Words of Solos only, Sol-fa)	2	6
Ditto (German Words) ...	Mark	8
Caractacus (Choruses only, Sol-fa, is. 6d.)	3	6
King Olaf (Choruses only, Sol-fa, is. 6d.)	3	0
Te Deum and Benedictus, in F	1	0
The Banner of St. George (Sol-fa, is.) ...	1	6
The Black Knight (Sol-fa, is.)	2	0
The Dream of Gerontius	3	6
(Ditto, Choruses only, Sol-fa)	1	6
(Ditto, German Words)	Mark	6
(Ditto, French Words, Prix fr. 7.50 net.)		
The Light of Life (Lux Christi) (Sol-fa, is.)	2	6
The Kingdom	5	0
Ditto (Choruses and Words of Solos only, Sol-fa)	2	6
Ditto (German words)	Mark	5

ROSALIND F. ELLICOTT.

Elysium	1	0
The Birth of Song	1	6

GUSTAV ERNEST.

All the year round (Female Voices) (Sol-fa, 9d.)	1	6

HARRY EVANS.

The Victory of St. Garmon (Sol-fa, 9d.)...	1	6

A. J. EYRE.

Communion Service in E flat	1	0

T. FACER.

A Merry Christmas (School Cantata) (Female Voices) (Sol-fa, 6d.)	1	0
Red Riding-Hood's Reception (Operetta)	2	6
Ditto ditto (Sol-fa) ...	0	9
Sons of the Empire (Female Voices) (Sol-fa, 6d.)	1	6

EATON FANING.

Buttercups and Daisies (Female Voices) (Sol-fa, 9d.)	1	6

HENRY FARMER.

Mass in B flat (Latin and English) (Sol-fa, is.)	2	0

PERCY E. FLETCHER.

The Enchanted Island (Operetta)	2	0
Ditto ditto (Sol-fa)	0	9
The Old Year's Vision (Operetta)	1	6
Ditto ditto Sol-fa	0	6
The Toy Review (Operetta) (Sol-fa. 8d.) ...	1	6

J. C. FORRESTER.

The Kalendar (Female Voices) Sol-fa, 9d.	2	0

MYLES B. FOSTER.

Snow Fairies (Female Voices) (Sol-fa, 6d.)	1	6
The Angels of the Bells (Female Voices)	1	6
Ditto ditto (Sol-fa)	0	8
The Bonnie Fishwives (Female Voices) ...	1	6
Ditto ditto (Sol-fa)	0	9
The Coming of the King (Female Voices)	1	6
Ditto ditto (Sol-fa)	0	8

ROBERT FRANZ.

	s.	d.
Praise ye the Lord (Psalm 117)	1	0

NIELS W. GADE.

Christmas Eve (Sol-fa, 4d.)	1	0
Comala	2	0
Erl-King's Daughter (Sol-fa, 9d.)	1	0
Psyche (Sol-fa, is. 6d.)	2	6
Spring's Message (Sol-fa, 3d.)	0	8
The Crusaders (Sol-fa, is.)	2	0
Zion	1	0

HENRY GADSBY.

Alcestis (Male Voices)	4	0
Columbus (ditto)	2	6
Lord of the Isles (Sol-fa, is. 6d.)	2	6

F. W. GALPIN.

Ye Olde Englyshe Pastymes (Female Voices)	1	6

G. GARRETT.

Harvest Cantata (Sol-fa, 6d.)...	1	0
The Shunammite	3	0
The Two Advents...	1	6

R. MACHILL GARTH.

Ezekiel	4	0
The Wild Huntsman	1	0

A. R. GAUL.

Around the Winter Fire (Female Voices)	2	0
Ditto ditto (Sol-fa)	0	9
A Song of Life (Ode to Music) (Sol-fa, 6d.)	1	0
Israel in the Wilderness (Sol-fa, is.) ...	2	6
Joan of Arc (Sol-fa, is.)	2	6
Passion Service	2	6
Ruth (Sol-fa, 9d.) (Choruses only, is.) ...	2	0
The Elfin Hill (Female Voices)	2	0
The Hare and the Tortoise (For Children)	1	0
Ditto Ditto (Sol-fa)	0	6
The Holy City (Sol-fa, is.)	2	6
The Legend of the Wood (Female Voices)	1	0
Ditto ditto ditto (Sol-fa)	0	8
The Prince of Peace (Sol-fa, is.)	2	6
The Ten Virgins (Sol-fa, is.)	2	6
Toilers of the deep (Female Voices) ...	2	0
Una (Sol-fa, is.)	2	6
Union Jack (Unison Song with Actions) ...	0	6

FR. GERNSHEIM.

Salamis. A Triumph Song (Male Voices)	1	6

E. OUSELEY GILBERT.

Santa Claus and His Comrades (Operetta)	2	0
Ditto ditto (Sol-fa)	0	8

F. E. GLADSTONE.

Philippi	2	6

GLUCK.

Orpheus (Choruses, Sol-fa, is.)	3	6
Ditto (Act II. only)	1	6

PERCY GODFREY.

The Song of the Amal	1	6

HERMANN GOETZ.

By the Waters of Babylon (Psalm 137) ...	1	0
Nœnia	1	0
The Water-Lily (Male Voices)	1	6

A. M. GOODHART.

Arethusa	1	0
Earl Haldan's Daughter	1	0
Founder's Day, Ode	1	6
Sir Andrew Barton	1	0
The Spanish Armada	0	6

CH. GOUNOD.

Communion Service (Messe Solennelle)...	1	6
Ditto (Troisième Messe Solennelle)	2	6
Daughters of Jerusalem	1	0
De Profundis (Psalm 130) (Latin Words)...	1	0
Ditto (Out of Darkness)	1	0
Gallia (Sol-fa, 4d.)	1	0
Messe Solennelle (St. Cecilia)	1	0
Mors et Vita (Latin or English)	6	0
Ditto, Sol-fa (Latin and English)	2	0
Out of Darkness	1	0
O come near to the Cross (Stabat Mater)	0	8
Requiem Mass (from "Mors et Vita") ...	2	6
The Redemption (English Words)	5	0
Ditto (Sol-fa)	2	0
Ditto (French Words)	8	4
Ditto (German Words)	10	0
The Seven Words of Our Saviour... ...	1	0
Troisième Messe Solennelle...	2	6

C. H. GRAUN.

	s.	d.
Te Deum	2	0
The Passion of Our Lord (Der Tod Jesu) (Choruses only, 1s.)	2	0

ALAN GRAY.

Arethusa	1	6
A Song of Redemption	1	6
The Legend of the Rock-Buoy Bell ...	1	0
The Widow of Zarephath	2	0

J. O. GRIMM.

The Soul's Aspiration	1	0

G. HALFORD.

The Paraclete	2	0

E. V. HALL.

Is it nothing to you (Sol-fa, 3d.)	0	8

W. A. HALL.

The Presentation in the Temple	1	6

HANDEL.

Acis and Galatea	1	0
Ditto, New Edition, edited by J. Barnby	1	0
Ditto ditto (Sol-fa)	0	9
Alceste	2	0
Alexander Balus	3	0
Alexander's Feast	2	0
Athaliah	3	0
Belshazzar	3	0
Chandos Te Deum	1	0
Coronation and Funeral Anthems. Cloth	5	0
Or, singly:		
Let thy hand be strengthened ...	0	6
My heart is inditing	0	8
The King shall rejoice (Sol-fa, 3d.) ...	0	6
The ways of Zion	1	0
Zadok the Priest (Sol-fa, 1½d.) ...	0	3
Deborah	2	0
Dettingen Te Deum	1	0
Dixit Dominus (from Psalm 110)	1	0
Esther	3	0
Hercules (Choruses only, 1s.)...	3	0
Israel in Egypt, edited by Mendelssohn	2	0
Israel in Egypt, edited by V. Novello. Pocket Edition (Sol-fa, 1s.)	1	0
Jephtha	2	0
Joshua	2	0
Judas Maccabæus (Sol-fa, 1s.)...	2	0
Judas Maccabæus. Pocket Edition ...	1	0
Ditto (Choruses only)...	0	8
Ditto New Edition, edited by John E. West	2	0
L'Allegro (Choruses only, 1s.)	2	0
Nisi Dominus	1	0
O come let us sing unto the Lord (Fifth Chandos Anthem)	1	0
O praise the Lord with one consent (Sixth Chandos Anthem)	1	0
O praise the Lord, ye Angels (Folio) ...	2	6
Ode on St. Cecilia's Day	1	0
Samson (Sol-fa, 1s.)	2	0
Saul (Choruses only, 1s.)	2	0
Semele	3	0
Solomon (Choruses only, 1s. 6d.)	2	0
Susanna	3	0
The Messiah, edited by V. Novello (Sol-fa, 1s.)	2	0
The Messiah, ditto. Pocket Edition ...	1	0
The Messiah, edited by W. T. Best ...	2	0
Ditto (Sol-fa)	1	0
Ditto (Choruses only)...	0	8
Ditto edited by E. Prout (Sol-fa, 1s.)	2	0
The Passion	3	0
The Passion of Christ (Abridged)	1	0
The Triumph of Time and Truth	3	0
Theodora	3	0
Utrecht Jubilate	1	0

SYDNEY HARDCASTLE.

Sing a Song of Sixpence (Operetta) ...	0	6

C. A. E. HARRISS.

Pan (A Choric Idyl)	2	6
The Sands of Dee	1	0

BASIL HARWOOD.

As by the streams of Babylon	1	6
Inclina, Domine (Psalm 86)	3	0

J. W. G. HATHAWAY.

A Legend of Bregenz	1	6
How sweet the moonlight sleeps	1	0

F. K. HATTERSLEY.

How they brought the good news from Ghent to Aix	1	6
King Robert of Sicily	2	6

HAYDN.

First Mass in B flat (Latin)...	1	0
Ditto (Latin and English)	1	0
Insanæ et Vanæ Curæ (Ditto)	0	4
Second Mass in C (Latin)	1	0
Sixteenth Mass (Latin)	1	6
Te Deum (English and Latin)	1	0
The Creation (Sol-fa, 1s.)	2	0
The Creation. Pocket Edition	1	0
The Passion; or, Seven Last Words ...	2	0
The Seasons	3	0
Each Season, singly (Spring, Sol-fa, 6d.)	1	0
Third Mass (Imperial) (Latin and English)	1	0
Ditto (Latin)...	1	0

BATTISON HAYNES.

A Sea Dream (Female Voices) (Sol-fa, 6d.)	1	6
The Fairies' Isle (Female Voices)	1	6
The Sea Fairies (Female Voices) (Sol-fa, 6d.)	1	6

C. SWINNERTON HEAP.

Fair Rosamond (Sol-fa, 2s.) (Choruses only, 1s. 6d.)	3	6

EDWARD HECHT.

Eric the Dane	3	0
O may I join the Choir Invisible	1	0

GEORG HENSCHEL.

Out of Darkness (Psalm 130)	2	6
Stabat Mater	2	6
Te Deum laudamus in C	1	6

H. M. HIGGS.

The Erl King	1	0

HENRY HILES.

God is our refuge	0	6
The Crusaders	2	6
War in the Household	2	0

FERDINAND HILLER.

All they that trust in Thee	0	8
A Song of Victory (Sol-fa, 9d.)	1	0
Nala and Damayanti	4	0

H. E. HODSON.

The Golden Legend	2	0

HEINRICH HOFMANN.

Champagnerlied (Male Voices)	1	6
Cinderella	2	6
Melusina	2	0
Song of the Norns (Female Voices) ...	1	0

SIDNEY R. HOGG.

The Norman Baron	1	6

JOSEPH HOLBROOKE.

Byron (Poem)	1	6

C. HOLLAND.

After the Skirmish	1	0

T. S. HOLLAND.

A Pastoral Medley (Musical Sketch) (Sol-fa, 9d.)	2	0
King Goldemar (Operetta) (Sol-fa, 9d.) ...	2	0

GUSTAV VON HOLST.

The Idea (Operetta) (Sol-fa, 6d.)	1	0

HUMMEL.

Alma Virgo (Latin and English)	0	4
Communion Service in B flat	2	0
Ditto in D	2	0
Ditto in E flat	2	0
First Mass in B flat	1	0
Quod in Orbe (Latin and English)	0	4
Second Mass in E flat	1	0
Third Mass in D	1	0

W. H. HUNT.

Stabat Mater	1	0

G. F. HUNTLEY.

Puss-in-Boots (Operetta) (Sol-fa, 9d.) ...	2	0
Victoria; or, the Bard's Prophecy (Sol-fa, 1s.)	2	0

H. H. HUSS.

Ave Maria (Female Voices)	1	0

F. ILIFFE.

Sweet Echo	1	0

JOHN W. IVIMEY.

The Witch of the Wood (Operetta) ...	2	0
Ditto (Sol-fa)	0	9

W. JACKSON.

	s.	d.
The Year	2	0

G. JACOBI.

Cinderella (Operetta) (Sol-fa, is.)	2	0
The Babes in the Wood (Operetta)	2	0
Ditto (Sol-fa)	0	9

D. JENKINS.

David and Saul (Sol-fa, 2s.)	3	0

A. JENSEN.

The Feast of Adonis (Sol-fa, 6d.)	1	0

W. JOHNSON.

Ecce Homo	1	0

H. FESTING JONES.

King Bulbous (Operetta) (Sol-fa, 8d.) ...	2	0

C. WARWICK JORDAN.

Blow ye the trumpet in Zion	1	0

N. KILBURN.

By the Waters of Babylon	1	0
The Lord is my Shepherd (Psalm 23) ...	0	8
The Silver Star (Female Voices)	1	6

ALFRED KING.

The Epiphany	3	0

OLIVER KING.

By the Waters of Babylon (Psalm 137) ...	1	6
The Naiads (Female Voices)	1	6
The Romance of the Roses	2	6

J. KINROSS.

Songs in a Vineyard (Female Voices) ...	1	6
Ditto (Sol-fa)	0	6

H. LAHEE.

The Sleeping Beauty (Female Voices) ...	1	6
Ditto (Sol-fa)	0	6

G. F. LE JEUNE.

Communion Service in C	2	0
First Mass in C	2	0

EDWIN H. LEMARE.

Communion Service in F	2	6
'Tis the Spring of Souls to-day	1	0

LEONARDO LEO.

Dixit Dominus	1	0

F. LEONI.

The Gate of Life (Sol-fa, is.)	2	0

H. LESLIE.

The First Christmas Morn	2	6

F. LISZT.

The Legend of St. Elizabeth	3	0
Thirteenth Psalm	2	0

C. H. LLOYD.

A Hymn of Thanksgiving	2	0
A Song of Judgment	2	6
Alcestis (Male Voices)	1	6
Andromeda	3	0
Hero and Leander...	1	6
O Give Thanks unto the Lord	1	0
Rossall	2	0
Sir Ogie and the Ladie Elsie	1	6
The Gleaners' Harvest (Female Voices) ...	1	6
The Longbeard's Saga (Male Voices) ...	1	6
The Righteous live for evermore ...	1	6
The Song of Balder	1	0

CLEMENT LOCKNANE.

The Elfin Queen (Female Voices)	1	6

HARVEY LÖHR.

The Queen of Sheba (Choruses only, is.) ...	5	0

W. H. LONGHURST.

The Village Fair (Female Voices)	2	0

ELVA LORENCE and G. KENNEDY CHRYSTIE.

Terra Flora, or a Peep into Flower Land (Operetta for Children)	2	0

C. EGERTON LOWE.

Little Bo-Peep (Operetta) (Sol-fa, 4d.) ...	1	0

HAMISH MacCUNN.

Lay of the Last Minstrel (Sol-fa, is. 6d.)...	2	6
Lord Ullin's Daughter (Sol-fa, 8d.)... ...	1	0
The Wreck of the Hesperus (Sol-fa, 6d.)	1	0

G. A. MACFARREN.

Ajax (Greek Play)	3	0
May Day (Sol-fa, 6d.)	1	0
Outward Bound	1	0
St. John the Baptist	3	0
Ditto Choruses only (Sol-fa)	1	0
Songs in a Cornfield (Female Voices) ...	1	6
Ditto ditto (Sol-fa)	0	9
The Lady of the Lake	2	0
Ditto Choruses only (Sol-fa)	1	0
The Soldier's Legacy (Operetta)	6	0

A. C. MACKENZIE.

Bethlehem	5	0
Ditto Act II., separately	2	6
Jason	2	6
Jubilee Ode	1	6
The Bride (Sol-fa, 8d.)	1	0
The Cotter's Saturday Night (Sol-fa, is.)	2	0
The Dream of Jubal	2	6
Ditto Choruses only (Sol-fa)...	1	0
The New Covenant	1	6
The Procession of the Ark (Choral Scene)	1	6
Ditto ditto. (Sol-fa) ...	0	9
The Rose of Sharon (Sol-fa, 2s.)	5	0
The Story of Sayid	3	0
The Witch's Daughter	3	6
Veni, Creator Spiritus	2	0

C. MACPHERSON.

By the Waters of Babylon (Psalm 137) ...	2	0

L. MANCINELLI.

Ero e Leandro (Opera)	5	0

F. W. MARKULL.

Roland's Horn (Male Voices)...	2	6

F. E. MARSHALL.

Prince Sprite (Female Voices)	2	6
Choral Dances from Ditto	1	0

GEORGE C. MARTIN.

Communion Service in A...	1	0
Ditto in C	1	0
Festival Te Deum in A (Sol-fa, 2d.) ...	0	6

J. MASSENET.

Manon (Opera)	6	0

J. T. MASSER.

Harvest Cantata	1	0

J. H. MAUNDER.

Olivet to Calvary (Sol-fa, 9d.)	1	6
Penitence, Pardon, and Peace (Sol-fa, is.)	1	6
Song of Thanksgiving (Sol-fa, 9d.)	1	6

T. R. MAYOR.

The Love of Christ	1	0

J. H. MEE.

Delphi, a Legend of Hellas (Male Voices)	1	0
Horatius (Male Voices)	1	0
Missa Solennis in B flat	2	0

MENDELSSOHN.

Antigone (Male Voices) (Sol-fa, is.) ...	4	0
As the Hart pants (Psalm 42) (Sol-fa, 6d.)...	1	0
Athalie (Sol-fa, 8d.)	1	0
Ave Maria (Saviour of Sinners)	1	0
Christus (Sol-fa, 6d.)	1	0
Come, let us sing (Psalm 95) (Sol-fa, 6d.) ...	1	0
Elijah (Pocket Edition)	1	0
Elijah (Sol-fa, is.)	2	0
Ditto (Choruses only)	1	0
Festgesang (Hymns of Praise) (S.A.T.B.) ...	1	0
Ditto (Sol-fa)	0	2
Ditto (Male Voices) (T.T.B.B.) ...	1	0
Hear my prayer (S. solo and Chorus) ...	1	0
Ditto ditto	0	4
Ditto (Sol-fa)	0	2
Hymn of Praise (Lobgesang) (Sol-fa, 6d.) ...	1	0
Ditto (Choruses only)	0	6
Judge me, O God (Psalm 43) (Sol-fa, 1½d.)	0	4
Lauda Sion (Praise Jehovah) (Sol-fa, 9d.) ...	1	0
Lord, how long wilt Thou (Sol-fa, 4d.) ...	1	0
Loreley (Sol-fa, 6d.)	1	0
Man is Mortal (Eight Voices)	1	0
Midsummer Night's Dream (Female Voices)	1	0
Ditto ditto (Sol-fa) ...	0	4
My God, why, O why hast Thou forsaken	0	6
Not unto us, O Lord (Psalm 115)	1	0

MENDELSSOHN—*Continued.* s. d.

Œdipus at Colonos (Male Voices) 3 0
St. Paul (Sol-fa, is.) 2 0
Ditto (Choruses only) 1 0
St. Paul (Pocket Edition) 1 0
Sing to the Lord (Psalm 98) 0 8
Son and Stranger (Operetta) 4 0
The First Walpurgis Night (Sol-fa, is.) ... 1 0
Three Motets for Female Voices 1 0
(Ditto, Sol-fa, 1½d., 2d., and 2d. each.)
To the Sons of Art (Male Voices) 1 0
Ditto (Sol-fa) 0 3
When Israel out of Egypt came (Sol-fa, 9d.) 1 0
Why rage fiercely the Heathen (Sol-fa, 3d.) 0 6

R. D. METCALFE and A. KENNEDY.

Prince Ferdinand Operetta (Sol-fa, 9d.)... 2 0

MEYERBEER.

Ninety-first Psalm (Latin) 1 0
Ditto (English) 1 0

A. MOFFAT.

A Christmas Dream (Cantata for Children) 1 0
Ditto (Sol-fa) 0 4

B. MOLIQUE.

Abraham 3 0

J. A. MOONIE.

A Woodland Dream (Female Voices) (Sol-fa, 9d.) 2 0
Killiecrankie (Sol-fa, 8d.) 1 6

MOZART.

Communion Service in B flat 1 6
First Mass (Latin and English) 1 0
Glory, Honour, Praise. Third Motet (Sol-fa, 2d.) 0 3
Have mercy, O Lord. Second Motet ... 0 3
King Thamos 1 0
Litania de Venerabili Altaris (in E flat) 1 6
Litania de Venerabili Sacramento (in B flat) 1 6
O God, when Thou appearest. First Motet 0 3
Ditto Ditto (Sol-fa) 0 2
Requiem Mass 1 0
Ditto (Latin and English)... ... 1 0
Ditto Ditto (Sol-fa) ... 1 0
Seventh Mass in B flat 1 0
Splendente te, Deus. First Motet ... 0 3
Twelfth Mass (Latin) 1 0
Ditto (Latin and English) (Sol-fa, 9d.) 1 0
Ditto (Choruses only) 0 8

E. MUNDELLA.

Victory of Song (Female Voices) 1 0

JOHN NAYLOR.

Jeremiah 3 0

J. NEŠVERA.

De Profundis 2 6

E. A. NUNN.

Mass in C 2 0

E. CUTHBERT NUNN.

The Fairy Slipper (Children's Opera) ... 2 0
Ditto ditto (Sol-fa) 0 8

A. O'LEARY.

Mass of St. John 1 6

REV. SIR FREDK. OUSELEY.

The Martyrdom of St. Polycarp 2 6

R. P. PAINE.

The Lord Reigneth (Psalm 93) 1 0

PALESTRINA.

Communion Service (Assumpta est Maria) 2 6
Communion Service (Missa Papæ Marcelli) 2 6
Missa Assumpta est Maria 2 6
Missa Brevis... ... ... 2 6
Missa "O Admirabile Commercium" ... 2 6
Missa Papæ Marcelli 2 0
Stabat Mater 1 6

H. W. PARKER.

A Wanderer's Psalm 2 6
Hora Novissima 3 6
Legend of St. Christopher 5 0
The Kobolds... ... ... 1 6

C. H. H. PARRY. s. d.

A Song of Darkness and Light (Sol-fa, 9d.) 2 0
Agamemnon (Greek Play) 3 0
Blest Pair of Sirens (Sol-fa, 8d.) 1 0
Ditto (English and German Words) Mark 2.50
De Profundis (Psalm 130) 2 0
Eton 2 0
Invocation to Music 2 6
Job (Choruses only, Sol-fa, is.) 2 6
Judith (Choruses only, Sol-fa, 2s.) ... 5 0
King Saul (Choruses only, Sol-fa, is. 6d.) 5 0
L'Allegro (Sol-fa, is. 6d.) 2 6
Magnificat (Latin) 1 6
Ode on St. Cecilia's Day (Sol-fa, is.) ... 2 0
Ode to Music (Sol-fa, 6d.) 1 6
Prometheus Unbound 3 0
Te Deum Laudamus (Latin) 2 6
The Glories of our Blood and State ... 1 0
The Lotos-Eaters (The Choric Song) ... 2 0
The Love that casteth out fear 2 6
The Pied Piper of Hamelin (Sol-fa, is.)... 2 0
The Soul's Ransom (A Psalm of the Poor) 2 0
The Vision of Life 2 6
Voces Clamantium (The Voices of them that Cry) 2 0
War and Peace (Ode) 3 0
Ditto Choruses and Words of Solos only (Sol-fa) 1 6

B. PARSONS.

The Crusader 3 6

T. M. PATTISON.

London Cries 2 0
May Day 1 0
The Ancient Mariner (Choruses only, is.) 2 6
The Lay of the Last Minstrel (Choruses only, is.) 2 6
The Miracles of Christ (Sol-fa, 6d.) ... 1 0

A. L. PEACE.

St. John the Baptist (Sol-fa, is.) 2 6

PERGOLESI.

Stabat Mater (Female Voices) (Sol-fa, 6d.) 1 0

CIRO PINSUTI.

Phantoms—Fantâsmi nell' ombra 1 0

PERCY PITT.

Hohenlinden (Men's Voices) 1 6

JOHN POINTER.

Song of Harold Harfager (Male Voices) (Sol-fa, 6d.)... ... ... 1 0

V. W. POPHAM.

Early Spring 1 0

J. B. POWELL.

Pange Lingua (Sing, my Tongue) 1 6

A. H. D. PRENDERGAST

The Second Advent 1 6

F. W. PRIEST.

The Centurion's Servant 0 8

C. E. PRITCHARD.

Kunacepa 4 0

E. PROUT.

Damon and Phintias (Male Voices) 2 6
Freedom 1 0
Hereward 4 0
Queen Aimée (Female Voices)... ... ... 1 6
The Hundredth Psalm (Sol-fa, 4d.)... ... 1 0
The Red Cross Knight (Sol-fa, 2s.) ... 4 0

H. PURCELL.

Dido and Æneas 2 6
King Arthur... ... ... 2 0
Ode on St. Cecilia's Day (Choruses only and Words of Solos. Sol-fa, 8d.) ... 2 0
Te Deum and Jubilate in D 1 0
Ditto (Edited by Dr. Bridge) (Sol-fa, 6d.) 1 0
Ditto (Latin arrangement by R. R. Terry) 1 0
The Masque in "Dioclesian"... ... ... 2 0

LADY RAMSAY.

The Blessed Damozel 2 6

G. RATHBONE.

Orpheus (Power of Music) (Female Voices) (Sol-fa, 6d.) 1 6
Vogelweid the Minnesinger (Children's Voices) (Sol-fa, 6d.) 1 0

F. J. READ.

	s.	d.
The Song of Hannah	1	0

J. F. H. READ.

Bartimeus	1	6
Caractacus	2	6
Harold	4	0
In the Forest (Male Voices)	1	0
Psyche (Choruses only, 2s.)	5	0
The Consecration of the Banner	1	6
The Death of Young Romilly	1	6
The Hesperus (Sol-fa, 9d.)	1	6

DOUGLAS REDMAN.

Cor Unam, Via Una (Female Voices) ...	1	6

C. T. REYNOLDS.

Childhood of Samuel (Sol-fa, 1s.)	2	0

ARTHUR RICHARDS.

Punch and Judy (Operetta) (Sol-fa, 6d.) ...	1	6
The Waxwork Carnival (Operetta) ...	2	0
Ditto ditto (Sol-fa)	0	8

A. R. RIVERS.

Scenes from the Passion of our Lord ...	1	0

J. V. ROBERTS.

Jonah	2	0
The Passion	1	6

W. S. ROCKSTRO.

The Good Shepherd	2	6

J. L. ROECKEL.

Little Snow-White (Operetta) (Sol-fa, 9d.)	2	0
The Hours (Operetta) (Sol-fa, 9d.) ...	2	0
The Silver Penny (Operetta) (Sol-fa, 9d.)	2	0

EDMUND ROGERS.

The Forest Flower (Female Voices) ...	1	6

ROLAND ROGERS.

Florabel (Female Voices) (Sol-fa, 1s.) ...	1	6
Prayer and Praise (Oblong)	4	0

F. ROLLASON.

Stood the Mournful Mother Weeping ...	1	6

ROMBERG.

Te Deum	1	0
The Harmony of the Spheres	1	0
The Lay of the Bell (Sol-fa, 8d.)	1	0
The Transient and the Eternal (Sol-fa, 4d.)	1	0

ROSSINI.

Moses in Egypt	6	0
Stabat Mater (Sol-fa, 1s.)	1	0
Ditto (Choruses only)	0	6

CHARLES B. RUTENBER.

Divine Love	2	6

ED. SACHS.

King-Cups	1	0
Water Lilies	1	0

C. SAINTON-DOLBY.

Florimel (Female Voices)	2	6

CAMILLE SAINT-SAËNS.

The Heavens declare—Cœli enarrant ...	1	6

W. H. SANGSTER.

Elysium	1	0

FRANK J. SAWYER.

The Soul's Forgiveness	1	0
The Star in the East	2	6

C. SCHAFER.

Our Beautiful World (Operetta)	2	6

H. W. SCHARTAU.

Christmas Holidays (Female Voices) ...	0	6

SCHUBERT.

Communion Service in A flat	2	0
Ditto in B flat	2	0
Ditto in C	2	0
Ditto in E flat	2	0
Ditto in F	2	0
Ditto in G	2	0
Mass in A flat	1	0
Do. in B flat	1	0
Do. in C	1	0
Do. in E flat	2	0

SCHUBERT.—*Continued.*

	s.	d.
Mass in F (Sol-fa, 9d.)	1	0
Do. in G	1	0
Song of Miriam (Sol-fa, 6d.)	1	0
Ditto (Welsh Words) Sol-fa ...	0	6
Song of the spirits over the waters (Male Voices) (Sol-fa, 6d.)	1	0

SCHUMANN.

Advent Hymn, "In Lowly Guise"	1	0
Faust	3	0
Manfred	1	0
Mignon's Requiem	1	0
New Year's Song (Sol-fa, 6d.)...	1	0
Paradise and the Peri (Sol-fa, 1s. 6d.) ...	2	6
Pilgrimage of the Rose	1	0
Requiem	2	0
The King's Son	1	0
The Luck of Edenhall (Male Voices) ...	1	6
The Minstrel's Curse	1	6
Song of the Night	0	9

H. SCHÜTZ.

The Passion of our Lord	1	0

BERTRAM LUARD-SELBY.

Helena in Troas	3	6
Summer by the Sea (Female Voices) (Sol-fa, 6d.)	1	6
The Dying Swan	1	0
The Waits of Bremen (For Children) ...	1	6
Ditto ditto (Sol-fa)	0	6

H. R. SHELLEY.

Vexilla Regis (The Royal banners forward)	2	6

E. SILAS.

Communion Service in C...	1	6
Joash	4	0
Mass in C	1	0

R. SLOMAN.

Constantia	2	6
Supplication and Praise	2	6

HENRY SMART.

King René's Daughter (Female Voices) ..	2	6
Ditto ditto (Sol-fa)	1	0
The Bride of Dunkerron (Sol-fa, 1s.) ...	2	0
Sing to the Lord	1	0

J. M. SMIETON.

Ariadne (Sol-fa, 9d.)	2	0
Connla	2	6
King Arthur (Sol-fa, 1s.)	2	6

ALICE MARY SMITH.

Ode to the North-East Wind	1	0
Ode to the Passions	2	0
The Red King (Men's Voices)...	1	0
The Song of the Little Baltung (Male Vv.)	1	0
Ditto (Sol-fa)	0	8

E. M. SMYTH

Mass in D	2	6

ARTHUR SOMERVELL.

Charge of the Light Brigade (Sol-fa, 4d.)	0	9
Elegy	1	6
Enchanted Palace (Operetta) (Sol-fa, 8d.)	2	0
Forsaken Merman (Sol-fa, 8d.)	1	6
King Thrushbeard (Operetta)	2	0
Ditto (Sol-fa)	0	9
Mass in C minor	2	6
Ode on the Intimations of Immortality...	2	0
Ode to the Sea (Sol-fa, 1s.)	2	0
Power of Sound (Sol-fa, 1s.)	2	0
Princess Zara (Operetta) (Sol-fa, 9d.) ...	2	0
Seven Last Words...	1	0

R. SOMERVILLE.

The 'Prentice Pillar (Opera)	2	0

W. H. SPEER.

The Jackdaw of Rheims	2	0

SPOHR.

Calvary	2	6
Fall of Babylon	3	6
From the deep I called	0	9
God is my Shepherd	0	9
God, Thou art great (Sol-fa, 6d.)	1	0
How lovely are Thy dwellings fair ...	0	8
Hymn to St. Cecilia	1	0
Jehovah, Lord of Hosts	0	4

SPOHR—*Continued.*

	s.	d.
Last Judgment (Sol-fa, is.)	1	0
Ditto (Choruses only)	0	6
Mass (Five Solo Voices and Double Choir)	2	0
The Christian's Prayer...	1	0

JOHN STAINER.

St. Mary Magdalen (Sol-fa, is.)	2	0
The Crucifixion (Sol-fa, 9d.)	1	6
The Daughter of Jairus (Sol-fa, 9d.) ...	1	6

C. VILLIERS STANFORD.

Carmen Sæculare	1	6
Communion Service in G	2	6
East to West	1	6
Eden	5	0
God is our Hope (Psalm 46)	2	0
Mass in G major	2	6
Œdipus Rex (Male Voices)	3	0
The Battle of the Baltic	1	6
The Revenge (Sol-fa, 9d.)	1	6
Ditto (German Words) ...	Mark	2
The Voyage of Maeldune	2	6

F. R. STATHAM.

Vasco da Gama	2	6

BRUCE STEANE.

The Ascension	2	6

H. W. STEWARDSON.

Gideon	4	0

STEFAN STOCKER.

Song of the Fates	1	0

SIGISMOND STOJOWSKI.

Springtime	1	0

J. STORER.

Mass of our Lady of Ransom	1	6
The Tournament	1	0

E. C. SUCH.

God is our Refuge (Psalm 46)	1	0
Narcissus and Echo (Choruses only, is.) ...	3	0

ARTHUR SULLIVAN.

Golden Legend (Sol-fa, 2s.)	3	6
King Arthur (Incidental Music)	1	6
Ode for the Colonial and Indian Exhibition	1	0
Te Deum (Festival) (Sol-fa, is.)	1	0
Te Deum (Thanksgiving) (Sol-fa, 9d.) ...	1	0

T. W. SURETTE.

The Eve of St. Agnes	2	0

W. TAYLOR.

St. John the Baptist ... Paper boards	4	0

A. GORING THOMAS.

The Sun-Worshippers (Sol-fa, 9d.)	1	0

D. THOMAS.

Llyn y Fan (The Van Lake) (Sol-fa, is. 6d.)	3	6

E. H. THORNE.

Be merciful unto me	1	0

G. W. TORRANCE.

The Revelation	5	0

BERTHOLD TOURS.

A Festival Ode	1	0
Home of Titania (Female Voices) (Sol-fa, 6d.)	1	6

FERRIS TOZER.

Balaam and Balak	2	6
King Neptune's Daughter (Female Voices)	1	6
Ditto ditto (Sol-fa) ...	0	6

P. TSCHAÏKOWSKY.

Nature and Love (Female Voices) (Sol-fa, 4d.)	1	0

VAN BREE.

St. Cecilia's Day (Sol-fa, 9d.)	1	0

CHARLES VINCENT.

The Little Mermaid (Female Voices) ...	1	6
The Village Queen (Female Voices)	1	6
Ditto ditto (Sol-fa) ...	0	6

A. L. VINGOE.

The Magician (Operetta) (Sol-fa, 9d.) ...	2	0

W. S. VINNING.

Song of the Passion (St. John)	1	6

S. P. WADDINGTON.

John Gilpin (Sol-fa, 8d.)	2	0
Whimland (Operetta) (Sol-fa, 8d.)	2	0

R. WAGNER.

Holy Supper of the Apostles (Male Voices)	2	0

W. M. WAIT.

God with us	2	0
St. Andrew	2	0
The Good Samaritan	2	0

ERNEST WALKER.

A Hymn to Dionysus	1	0

R. H. WALTHEW.

The Pied Piper of Hamelin	2	0

H. W. WAREING.

Princess Snowflake (Operetta) (Sol-fa, 6d.)	1	0
The Court of Queen Summergold (Operetta) (Sol-fa, 6d.)	1	0
The Wreck of the Hesperus	1	6

HENRY WATSON.

A Psalm of Thanksgiving	1	0
In praise of the Divine (Masonic Ode) ...	2	0

WEBER.

Communion Service in E flat	1	6
In Constant Order (Hymn)	1	6
Jubilee Cantata	1	0
Mass in E flat (Latin and English)	1	0
Mass in G (ditto)	1	0
Preciosa (Choruses only, 6d.)...	1	0
Three Seasons	1	0

THEOPHIL WENDT.

Ode	1	6

S. WESLEY.

Dixit Dominus	1	0
Exultate Deo (Sing aloud with gladness)	0	6
In exitu Israel (English or Latin Words)	0	4

S. S WESLEY.

O Lord, Thou art my God	1	0

FLORENCE E. WEST.

A Midsummer's Day (Operetta) (Sol-fa, 6d.)	1	6

JOHN E. WEST.

A Song of Zion	1	0
Lord, I have loved the Habitation of thy House	1	0
May-Day Revels (Female Voices)	1	6
Ditto (Sol-fa)	0	4
Seed-Time and Harvest (Sol-fa, is.) ...	2	0
The Story of Bethlehem (Sol-fa, 9d.) ...	1	6

C. LEE WILLIAMS.

A Festival Hymn	0	8
A Harvest Song of Praise	1	6
Gethsemane	2	0
The Last Night at Bethany (Sol-fa, is.) ...	2	0

A. E. WILSHIRE.

God is our Hope (Psalm 46)	2	0

THOMAS WINGHAM.

Mass in D (Regina Cœli)	3	0
Te Deum (Latin)	1	6

CHAS. WOOD.

Ode to the West Wind	1	0

F. C. WOODS.

A Greyport Legend (1797) (Male Voices) ...	1	0
Ditto ditto (Sol-fa)	0	6
King Harold (Sol-fa, 9d.)	1	6
Old May-Day (Female Voices) (Sol-fa, 6d.)	1	6

E. M. WOOLLEY.

The Captive Soul...	1	6

D. YOUNG.

The Blessed Damozel	1	6

Most of the above Works may be had in paper boards at 6d. each extra, or handsomely bound in cloth, with red or gilt edges, at 1s., 1s. 6d., or 2s. each extra.

Novello's Music Primers & Educational Series.

EDITED BY SIR JOHN STAINER AND SIR C. HUBERT H. PARRY.

		s.	d.
1.	THE PIANOFORTE .. E. PAUER	2	0
2.	THE RUDIMENTS OF MUSIC W. H. CUMMINGS	1	0
3.	THE ORGAN .. .. J. STAINER	2	0
4.	THE HARMONIUM .. KING HALL	2	0
5.	SINGING .. .. A. RANDEGGER	4	0
6.	SPEECH IN SONG (*Singer's Pronouncing Primer*) ..A. J. ELLIS, F.R.S.	2	0
7.	MUSICAL FORMS .. E. PAUER	2	0
8.	HARMONY .. .. .. J. STAINER	2	0
9.	COUNTERPOINT .. J. F. BRIDGE	2	0
10.	FUGUE .. .. JAMES HIGGS	2	0
11.	SCIENTIFIC BASIS OF MUSIC W. H. STONE	1	0
12.	DOUBLE COUNTERPOINT J. F. BRIDGE	2	0
13.	CHURCH CHOIR TRAINING REV. J. TROUTBECK	1	0
14.	PLAIN SONG ..REV. T. HELMORE	2	0
15.	INSTRUMENTATION .. E. PROUT	2	0
16.	THE ELEMENTS OF THE BEAUTIFUL IN MUSIC .. .. E. PAUER	1	0
17.	THE VIOLIN BERTHOLD TOURS	2	0
18.	TONIC SOL-FA .. .. J. CURWEN	1	0
19.	LANCASHIRE SOL-FA J. GREENWOOD	1	0
20.	COMPOSITION .. .. J. STAINER	2	0
21.	MUSICAL TERMS STAINER AND BARRETT	1	0
22.	THE VIOLONCELLO JULES DE SWERT	2	0
23.	TWO-PART EXERCISES (396) JAMES GREENWOOD	1	0
24.	DOUBLE SCALES FRANKLIN TAYLOR	1	0
25.	MUSICAL EXPRESSION MATHIS LUSSY	3	0
26.	SOLFEGGI (Both Notations) (or in Three Parts, 1s. 6d. each) FLORENCE MARSHALL	4	0
27.	ORGAN ACCOMPANIMENT J. F. BRIDGE	2	0
28.	THE CORNET .. .. H. BRETT	2	0
29.	MUSICAL DICTATION. Pt. I. DR. RITTER	1	0
30.	Do. Do. Part II.	2	0
31.	MODULATION .. JAMES HIGGS	2	0
32.	DOUBLE BASS .. A. C. WHITE	3	0
32A.	APPENDIX TO DOUBLE BASS A. C. WHITE	3	0
33.	EXTEMPORIZATION F. J. SAWYER	2	0
34.	ANALYSIS OF FORM, AS DISPLAYED IN BEETHOVEN'S PIANO SONATAS H. A. HARDING	2	0
35.	500 FUGUE SUBJECTS AND ANSWERS A. W. MARCHANT	3	0
36.	HAND GYMNASTICS T. RIDLEY PRENTICE	1	6
37.	MUSICAL ORNAMENTATION. Part I. E. DANNREUTHER	5	0
37A.	Do. Do. Part II.	5	0
38.	TRANSPOSITION J. WARRINER	2	0
39.	THE ART OF TRAINING CHOIR BOYS G. C. MARTIN	3	0
39A.	Do. Do. (EXERCISES ONLY)	1	0
40.	BIOGRAPHICAL DICTIONARY OF MUSICIANS .. W. H. CUMMINGS	2	0
41.	EXAMPLES IN STRICT COUNTERPOINT. Part I. GORDON SAUNDERS	3	0
41A.	Do. Do. Part II.	3	0
42.	SUMMARY OF MUSICAL HISTORY C. H. H. PARRY	2	0
43.	MUSICAL GESTURES J. F. BRIDGE	2	0
43A.	RUDIMENTS IN RHYME J. F. BRIDGE	0	9
44.	BASSES AND MELODIES RALPH DUNSTAN	2	6
45.	FIRST STEPS AT THE PIANOFORTE FRANCESCO BERGER	2	6
46.	A DICTIONARY OF PIANISTS AND COMPOSERS FOR THE PIANOFORTE E. PAUER	2	0
47.	ORGAN PEDAL TECHNIQUE. Part I. B. W. HORNER	2	0
47A.	Do. Do. Part II.	2	0
48.	TWELVE TRIOS FOR ORGAN, BY ALBRECHTSBERGER A. W. MARCHANT	1	6
49.	FIFTY THREE-PART STUDIES (Both Notations) .. J. E. VERNHAM	1	6
50.	CHORAL SOCIETY VOCALISATION (or in Four Parts, 6d. each; Sol-fa, 4d. each) .. .. J. STAINER	2	0
50A.	Do. THE EXERCISES ADAPTED & ARRANGED FOR FEMALE VOICES A. W. MARCHANT	1	6
51.	TWO-PART SOLFEGGI JAMES HIGGS	1	0
52.	HISTORY OF THE PIANOFORTE A. J. HIPKINS	2	6
53.	SCALES AND ARPEGGIOS FRANKLIN TAYLOR	2	0
54.	SONATA FORM .. W. H. HADOW	2	6
55.	A DICTIONARY OF VIOLIN MAKERS C. STAINER	2	6
56.	ANALYSIS OF BACH'S 48 PRELUDES AND FUGUES (or in Four Parts, 1s. each) .. .. F. ILIFFE	3	0
57.	APPENDIX TO "ANALYSIS OF FORM" H. A. HARDING	0	6
58.	HARMONIZATION OF MELODIES J. E. VERNHAM	1	0
*59.	"BRAILLE" MUSIC-NOTATION (For sighted teachers to instruct the blind) .. .. .. E. WATSON	7	6
60.	FIVE-PART HARMONY F. E. GLADSTONE	2	0
61.	THE VIOLA (Edited by ALFRED GIBSON) BERTHOLD TOURS	2	6
62.	HARMONICS AND RESULTANTS C. E. LOWE	1	0
63.	BREATHING FOR VOICE PRODUCTION H. H. HULBERT	2	0
64.	THE CHOIRBOY'S ELEMENTS OF MUSIC .. GEORGE J. BENNETT	1	0
65.	FIRST STEPS FOR THE VIOLIN. Part I. (Violin only) EMIL KREUZ	1	6
65A.	FIRST STEPS FOR THE VIOLIN. Part II. (The Pieces with Piano Accomp.) .. EMIL KREUZ	2	6
66.	SCORE-READING EXERCISES EMILY R. DAYMOND	1	6
67.	METHOD OF SINGING J. STOCKHAUSEN	4	0
68.	A TREATISE ON STRICT COUNTERPOINT. Part I. F. E. GLADSTONE	2	0
69.	Do. Do. Part II.	1	6
70.	EXAMINATION QUESTIONS C. HARRIS	2	0
71.	VOICE CULTURE FOR CHILDREN. Part I. JAMES BATES	1	6
72.	Do. Do. Part II.	1	6
73.	Do. Do. Part III.	0	8
73A.	Do. Do. (Sol-fa)	0	4
	(Nos. 71 to 73 complete: in paper covers, 3s. 6d., or in paper boards, 4s. 6d.)		
74.	THE CHOIRBOY'S GUIDE TO THE CATHEDRAL PSALTER E. NEWTON	0	9
75.	TWELVE ELEMENTARY DUETS FOR PIANOFORTE .. E. MUNDELLA	1	0

(To be continued.)

* Published in paper boards only.

Any of the above may be had strongly bound in boards, price 6d. each extra, with the exception of Nos. 5, 26, 37, 37A, 56 and 67, which are 1s. each extra; and Nos. 43A, 47A, 51, 57, 65, 65A, and 73, which are only published in paper covers.

LONDON: NOVELLO AND COMPANY, LIMITED.

NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

ORATORIOS, CANTATAS, &c.

PRICE ONE SHILLING EACH.

Adams. T.—A [illegible].
—— The [illegible].
—— The Holy Child.
—— The Rainbow of Peace.
Anderton, T.—The Norman Baron.
—— The Wreck of the Hesperus.
Anger, J. H.—A Song of Thanksgiving.
Aspa, E.—The Gipsies.
Astorga.—Stabat Mater.

Bach.—A Stronghold Sure.
—— Bide with us.
—— Christ lay in death's dark prison.
—— Christmas Oratorio. Parts 1—2.
Ditto Ditto. Parts 3—4.
Ditto Ditto. Parts 5—6.
—— Come, Jesu, come (Motet).
—— Come, Redeemer of our race.
—— From depths of woe I call on Thee.
—— Give the Hungry Man Thy Bread.
—— God goeth up with shouting.
—— God so loved the World.
—— God's time is the best.
—— How brightly shines yon star.
—— If thou but suff'rest God to guide.
—— Jesu, priceless Treasure (Motet).
—— Jesus, now will we praise Thee.
—— Jesus sleeps, what hope remaineth.
——*Magnificat.
—— My spirit was in heaviness.
—— Now shall the Grace (Double Chorus). (6d.)
—— O Light everlasting.
—— O teach me, Lord, my days to number.
—— Praise our God Who reigns in Heaven.
—— Praise thou the Lord, Jerusalem.
—— Sing ye to the Lord (Motet, Double Chorus).
—— Sleepers, wake.
—— Strike, thou hour so long expected.
—— The Lord is a sun and shield.
—— The Lord is my Shepherd.
—— The Sages of Sheba.
—— The Spirit also helpeth us (Motet).
—— There is nought of Soundness in all my body.
—— Thou Guide of Israel.
—— Watch ye, Pray ye.
—— When will God recall my spirit.
Barnby, J.—Rebekah.
Barton, M.—Mass in A.
Beethoven.—The Choral Fantasia.
—— Engedi.
—— Mount of Olives.
—— Mass, in C (Latin Words).
——*Mass, in C.
Bendall, W.—Song Dances (Female V.).
Bendl, Karel.—Water-Sprite's Revenge (Female Voices).
Bennett, G. J.—Easter Hymn.
Bennett, W. S.—Exhibition Ode, 1862.
—— The May Queen.
Betjemann.—Song of the Western Men
Blair, Hugh.—Harvest-tide.
Brahms, J.—A Song of Destiny.
Brewer, A. H.—A Song of Eden.
—— O praise the Lord.
Bridge, J. F.—*Rock of Ages.
—— The Inchcape Rock.
—— The Lord's Prayer.
—— The Ballad of the Clampherdown.
—— Hymn to the Creator.
Bunnett, E.—Out of the deep (Ps. 130).

Carissimi.—*Jeph[illegible]ah.
Cherubini.—*Req[illegible] Mass, in C minor.
—— Third Mass, [illegible]ronation).
—— Fourth Mass.
Cobb, G. F.—My S[illegible]truly waiteth.
Costa, M.—The Dream.
Cowen, F. H.—He giveth His beloved sleep.
Davies, H. Walford—Hervé Riel.
Dunhill, T. F.—Tubal Cain.
Dunkley, F.—The Wreck of the Hesperus.
Dykes, J. B.—The Lord is my Shepherd.
—— These are they. (6d.)
Elgar, Edward.—Te Deum and Benedictus, in F.
Ellicott, Rosalind F.—Elysium.
Franz, Robert.—Praise ye the Lord.
Gade, Niels W.—Zion.
—— Spring's Message. (8d.)
—— Christmas Eve.
—— The Erl-King's Daughter.
Garrett, G.—Harvest Cantata.
Garth, R. M.—The Wild Huntsman.
Gaul, A. R.—A Song of Life.
Goetz.—By the Waters of Babylon.
—— Nœnia.
Goodhart, A. M.—Arethusa.
—— Earl Haldan's Daughter.
—— Sir Andrew Barton.
Gounod, Ch.—De Profundis (Ps. 130).
—— Ditto (Out of Darkness.)
—— Messe Solennelle (Latin Words).
—— The Seven Words of our Saviour.
—— Daughters of Jerusalem.
——*Gallia.
Graun.—The Passion of our Lord (Choruses only).
Gray, Alan.—The Rock-Buoy Bell.
Grimm, J. O.—The Soul's Aspiration.
Hall, E. Y.—Is it nothing to you. (8d.)
Handel.—Acis and Galatea.
—— Acis and Galatea. Edited by J. Barnby.
—— Chandos Te Deum.
—— Dettingen Te Deum.
—— Dixit Dominus.
—— Israel in Egypt (Pocket Edition).
—— Judas Maccabæus (Ditto).
—— Messiah (Ditto).
——*Nisi Dominus.
—— O come, let us sing unto the Lord.
—— Ode on St. Cecilia's Day.
—— O Praise the Lord.
—— The Passion of Christ (Abridged).
—— The Ways of Zion.
—— Utrecht Jubilate.
Harriss, C. A. E.—The Sands of Dee.
Hathaway.—How sweet the moonlight.
Haydn.—The Creation (Pocket Edition).
—— Spring. Summer. Autumn. Winter.
——*First Mass, in B flat.
—— First Mass, in B flat (Latin).
—— Second Mass, in C (Latin).
—— Third Mass (Imperial). (Latin.)
——*Third Mass (Imperial).
——*Te Deum.
Hecht, E.—O may I join the Choir.
Higgs, H. M.—The Erl King.
Hiller, Dr.—A Song of Victory.
—— All they that trust in the Lord. (8d.)

London: NOVELLO AND COMPANY, Limited.
11/7/1908.

MT50.G55
C037327387
U.C. BERKELEY LIBRARIES
C037327387

Hofmann, H.—Song of the Norns (Female Voices).
Holland, C.—After the Skirmish.
Hummel.—First Mass, in B flat.
—— Second Mass, in E flat.
—— Third Mass, in D.
Hunt, W. H.—Stabat Mater.
Huss, H. H.—*Ave Maria (Female Voices).

Iliffe, F.—Sweet Echo.

Jensen, A.—The Feast of Adonis.
Jordan.—Blow ye the trumpet in Zion.

Kilburn.—The Lord is my Shepherd. (8d.)
—— By the Waters of Babylon.

Lemare, E. H.—'Tis the spring of souls to-day.
Leo, Leonardo.—Dixit Dominus.
Lloyd, C. Harf
—— O give Th
MacCunn, H.
—— The Wrec
Macfarren,
—— May Da
Mackenz
Major,
Masse
Mee, J.
—— De
Mende
—— Ath
——*Ave
—— Ch
—— Cc
—— El
—— Fe
—— Fe
—— He
—— Hy
——*La
—— Lo
—— Lo
—— Ma
—— Mi
——*Not unto
—— Sing to t
—— St. Paul (
—— The First
——*Three Mo
—— To the Sons of Art.
—— When Israel out of Egypt came.
Meyerbeer.—91st Psalm (Latin Words).
—— 91st Psalm (English Words).
Mozart.—King Thamos.
——*First Mass.
—— Seventh Mass (Latin).
—— Twelfth Mass (Latin).
——*Twelfth Mass.
—— Requiem Mass (Latin).
——*Requiem Mass.
Mundella.—Victory of Song (Female V.)
Paine, R. P.—The Lord Reigneth (Ps. 93).
Parker, H. W.—The Kobolds.
Parry, C. H. H.—Blest Pair of Sirens.
—— The Glories of our Blood and State.
Pattison, T. M.—May-Day.
—— The Miracles of Christ.
Pergolesi.—Stabat Mater (Female V.).
Pinsuti, C.—Phantoms.
Pointer, J.—Harold Harfager (Male V.)
Prout, E.—Freedom.
—— The Hundredth Psalm.

Purcell
—— Te
—— Te
Read,
Read,
Rombe
—— Th
—— Th
—— Th
Rossin
Sachs,
—— W
Sangster, W. H.—Elysium.
Sawyer, F. J.—The Soul's Forgiveness.
Schubert.—Song of Miriam.
—— Song of the Spirits (Male).
—— Mass, in A flat.
—— Mass, in B flat.
—— Mass, in C.

DATE DUE
JAN 2 1990
JAN 2 1990
Music Library
University of California at Berkeley

Thomas.—The Sun Worshippers.
Thorne, E. H.—Be Merciful unto me.
Tours, B.—A Festival Ode.
Tschaïkowsky, P.—Nature and Love (Female Voices).
Van Bree.—St. Cecilia's Day.
Walker, E.—A Hymn to Dionysus.
Waller, H.—The Singers (Female V.).
Weber, C. M. von.—Preciosa.
——*Mass, in G.
——*Mass, in E flat.
—— Jubilee Cantata.
—— Three Seasons.
Wesley, S.—Dixit Dominus.
Wesley, S. S.—O Lord, Thou art my God.
—— The Wilderness. (6d.)
West, John E.—A Song of Zion.
—— Lord, I have loved the habitation.
Williams, C. L.—A Festival Hymn. (8d.)
Wood, C.—Ode to the West Wind.
Woods, F. C.—A Greyport Legend. (Male Voices.)

The Works marked * have Latin and English Words.

Novello's Music Primers & Educational Series.

EDITED BY SIR JOHN STAINER AND SIR C. HUBERT H. PARRY.

		s.	d.
1.	THE PIANOFORTE .. E. PAUER	2	0
2.	THE RUDIMENTS OF MUSIC W. H. CUMMINGS	1	0
3.	THE ORGAN .. .. J. STAINER	2	0
4.	THE HARMONIUM .. KING HALL	2	0
5.	SINGING .. .. A. RANDEGGER	4	0
6.	SPEECH IN SONG (*Singer's Pronouncing Primer*) ..A. J. ELLIS, F.R.S..	2	0
7.	MUSICAL FORMS .. E. PAUER	2	0
8.	HARMONY .. .. .. J. STAINER	2	0
9.	COUNTERPOINT .. J. F. BRIDGE	2	0
10.	FUGUE .. .. JAMES HIGGS	2	0
11.	SCIENTIFIC BASIS OF MUSIC W. H. STONE	1	0
12.	DOUBLE COUNTERPOINT J. F. BRIDGE	2	0
13.	CHURCH CHOIR TRAINING REV. J. TROUTBECK	1	0
14.	PLAIN SONG ..REV. T. HELMORE	2	0
15.	INSTRUMENTATION .. E. PROUT	2	0
16.	THE ELEMENTS OF THE BEAUTIFUL IN MUSIC .. .. E. PAUER	1	0
17.	THE VIOLIN BERTHOLD TOURS	2	0
18.	TONIC SOL-FA .. .. J. CURWEN	1	0
19.	LANCASHIRE SOL-FA J. GREENWOOD	1	0
20.	COMPOSITION .. .. J. STAINER	2	0
21.	MUSICAL TERMS STAINER AND BARRETT	1	0
22.	THE VIOLONCELLO JULES DE SWERT	2	0
23.	TWO-PART EXERCISES (396) JAMES GREENWOOD	1	0
24.	DOUBLE SCALES FRANKLIN TAYLOR	1	0
25.	MUSICAL EXPRESSION MATHIS LUSSY	3	0
26.	SOLFEGGI (Both Notations) (or in Three Parts, 1s. 6d. each) FLORENCE MARSHALL	4	0
27.	ORGAN ACCOMPANIMENT J. F. BRIDGE	2	0
28.	THE CORNET .. .. H. BRETT	2	0
29.	MUSICAL DICTATION. Pt. I. DR. RITTER	1	0
30.	Do. Do. Part II.	2	0
31.	MODULATION .. JAMES HIGGS	2	0
32.	DOUBLE BASS .. A. C. WHITE	3	0
32A.	APPENDIX TO DOUBLE BASS A. C. WHITE	3	0
33.	EXTEMPORIZATION F. J. SAWYER	2	0
34.	ANALYSIS OF FORM, AS DISPLAYED IN BEETHOVEN'S PIANO SONATAS H. A. HARDING	2	0
35.	500 FUGUE SUBJECTS AND ANSWERS A. W. MARCHANT	3	0
36.	HAND GYMNASTICS T. RIDLEY PRENTICE	1	6
37.	MUSICAL ORNAMENTATION. Part I. E. DANNREUTHER	5	0
37A.	Do. Do. Part II.	5	0
38.	TRANSPOSITION J. WARRINER	2	0
38A.	SUPPLEMENT TO Do. (Keyboard and Orchestral) ..	1	0
39.	THE ART OF TRAINING CHOIR BOYS G. C. MARTIN	3	0
39A.	Do. Do. (EXERCISES ONLY)	1	0
40.	BIOGRAPHICAL DICTIONARY OF MUSICIANS .. W. H. CUMMINGS	2	0
41.	EXAMPLES IN STRICT COUNTERPOINT. Part I. GORDON SAUNDERS	3	0
41A.	Do. Do. Part II.	3	0
42.	SUMMARY OF MUSICAL HISTORY C. H. H. PARRY	2	0
43.	MUSICAL GESTURES J. F. BRIDGE	2	0
43A.	RUDIMENTS IN RHYME J. F. BRIDGE	0	9
44.	BASSES AND MELODIES RALPH DUNSTAN	2	6
45.	FIRST STEPS AT THE PIANOFORTE FRANCESCO BERGER	2	6
46.	A DICTIONARY OF PIANISTS AND COMPOSERS FOR THE PIANOFORTE E. PAUER	2	0
47.	ORGAN PEDAL TECHNIQUE. Part I. B. W. HORNER	2	0
47A.	Do. Do. Part II.	2	0
48.	TWELVE TRIOS FOR ORGAN, BY ALBRECHTSBERGER A. W. MARCHANT	1	6
49.	FIFTY THREE-PART STUDIES (Both Notations) .. J. E. VERNHAM	1	6
50.	CHORAL SOCIETY VOCALISATION (or in Four Parts, 6d. each; Sol-fa, 4d. each) .. .. J. STAINER	2	0
50A.	Do. THE EXERCISES ADAPTED & ARRANGED FOR FEMALE VOICES A. W. MARCHANT	1	6
51.	TWO-PART SOLFEGGI JAMES HIGGS	1	0
52.	HISTORY OF THE PIANOFORTE A. J. HIPKINS	2	6
53.	SCALES AND ARPEGGIOS FRANKLIN TAYLOR	2	0
54.	SONATA FORM .. W. H. HADOW	2	6
55.	A DICTIONARY OF VIOLIN MAKERS C. STAINER	2	6
56.	ANALYSIS OF BACH'S 48 PRELUDES AND FUGUES (or in Four Parts, 1s. each) .. .. F. ILIFFE	3	0
57.	APPENDIX TO "ANALYSIS OF FORM" H. A. HARDING	0	6
58.	HARMONIZATION OF MELODIES J. E. VERNHAM	1	0
*59.	"BRAILLE" MUSIC-NOTATION (For sighted teachers to instruct the blind) .. .. .. E. WATSON	7	6
60.	FIVE-PART HARMONY F. E. GLADSTONE	2	0
61.	THE VIOLA (Edited by ALFRED GIBSON) BERTHOLD TOURS	2	0
62.	HARMONICS AND RESULTANTS C. E. LOWE	1	0
63.	BREATHING FOR VOICE PRODUCTION H. H. HULBERT	2	0
64.	THE CHOIRBOY'S ELEMENTS OF MUSIC .. GEORGE J. BENNETT	1	0
65.	FIRST STEPS FOR THE VIOLIN. Part I. (Violin only) EMIL KREUZ	1	6
65A.	FIRST STEPS FOR THE VIOLIN. Part II. (The Pieces with Piano Accomp.) .. EMIL KREUZ	2	6
66.	SCORE-READING EXERCISES. Book I. EMILY R. DAYMOND	1	6
66A.	Do. Do. Book II.	1	6
67.	METHOD OF SINGING J. STOCKHAUSEN	4	0
68.	A TREATISE ON STRICT COUNTERPOINT. Part I. F. E. GLADSTONE	2	0
69.	Do. Do. Part II.	1	6
70.	EXAMINATION QUESTIONS C. HARRIS	2	0
71.	VOICE CULTURE FOR CHILDREN. Part I. JAMES BATES	1	6
72.	Do. Do. Part II.	1	6
73.	Do. Do. Part III.	0	8
73A.	Do. Do. (Sol-fa)	0	4
	(Nos. 71 to 73 complete: in paper covers, 3s. 6d., or in paper boards, 4s. 6d.)		
74.	THE CHOIRBOY'S GUIDE TO THE CATHEDRAL PSALTER E. NEWTON	0	9
75.	TWELVE ELEMENTARY DUETS FOR PIANOFORTE .. E. MUNDELLA	1	0
76.	HARMONY FOR SCHOOLS F. E. GLADSTONE	2	6
77.	KEY TO DITTO F. E. GLADSTONE	1	6

(To be continued).

* Published in paper boards only.

Any of the above may be had strongly bound in boards, price 6d. each extra, with the exception of Nos. 5, 26, 37, 37A, 56 and 67, which are 1s. each extra; and Nos. 38A, 43A, 47A, 51, 57, 65, 65A, 66, 66A, 73, and 77, which are only published in paper covers.

LONDON: NOVELLO AND COMPANY, LIMITED.

NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.